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INSIDE THE RUSSIAN MOB

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Contents Nov. 7, 1994

"(We) have so much money it would take years to count it with a computer...
In this country, it's so easy to make money. I love this country. I would die for it."

A RUSSIAN MOBSTER IN BROOKLYN, PAGE 58

Porter Gifford/Gamma Liaison



44 Do or Die

By Mark J. Penn and Douglas E. Schoen

Good news for Mario: An exclusive New York poll reveals that George Pataki's lead has narrowed to four percentage points—but that voters don't much want either man. Still,

last week's astounding endorsement from Rudy Giuliani (see Eric Pooley, page 47) helps give the momentum to Cuomo. A fresh look at a race that seems less about the candidates or the issues than about who will dominate the state: New York City or the hinterlands to the north and west.

50 The Organizatsiya

By Robert I. Friedman

Not long ago, the FBI denied that there even was a Russian mob. But with corpses piling up, white-collar scams raking in billions of dollars, and fleets of stretch limousines double-parked in front of a Russian nightclub in Brighton Beach, they've reconsidered. Now the FBI is aroused, but the Russians still have the advantages of city cops on the pad and a sleepy district attorney.

60 Glam Activism

By Sarah Ferguson

A self-proclaimed "media slut," Dan Mathews is leading PETA's fight against fur. By enlisting support from the likes of Cindy Crawford and other naked supermodels (that's Naomi Campbell at right), PETA is on its way to making for the most célèbre of causes—and winning its wacky-looking, deadly serious war.



68 Last Resorts

By Anthony Weiler

The Caribbean of our imaginations: white sand and palm trees, breezy verandas, and nine holes of golf with rum served punctually at four. Today, that dream is elusive but—with New York as your Baedeker—still attainable. A compendium to help you eliminate the rat traps, sidestep the guidebooks, and speed



your egress to paradise. We'll have you horsing around on Barbados before the first blizzard....

90 Postmodern Pinup

By Jade Hobson Charnin

...and in the correct swimming suit. The dream blonde emblazoned on American planes in World War II comes to life in spandex bikinis and very high heels from the likes of Isaac Mizrahi. A nineties take on beachwear basics that leave considerably less to the imagination than Grable's getups from the forties.

Gotham

21 The Kenneth who knows the frequency; Vampire's score; overpriced Lichtensteins; underfunded schools; riding *The Bell Curve*; other great stuff

Departments

28 The National Interest
Jacob Weisberg

Teddy Kennedy, last of the old-time liberals, is not extinct yet

43 Media

Jon Katz

Free advice for O.J.'s judge: Ignore the press and get on with the trial

The Arts

99



97 Movies

David Denby

Warren Beatty blows it; Annette Bening knows it; the slacker demo tape that is *Clerks*

99 Art

Mark Stevens

Lost in the translation: Indian and African art out of context

101 Theater

John Simon

The set's the thing in *Unexpected Tenderness*; a bad memory play; a worse *Scarlet Letter*

118 Television

John Leonard

Lenny Bruce does Dachau; Cagney and Lacey do menopause



121 Classical Music
Peter G. Davis

The paper of record flacks for a new star at the Met; a ghost from Boston haunts Avery Fisher Hall

123 Dance

Tobi Tobias

Twyla Tharp's earlier work—replete with svelte elegance and crass goofiness—is revived

Cue

127 *Dr. Scuss in Latin: Dr. Strangelove* revisited; Bernstein at the City; funkability on Broadway; Bobbitt uncut

Misc.

Letters	10
Intelligence	17
Best Bets by Corky Polian	96
Sales & Bargains by Leonore Fleischer	125
New York Competition by Mary Ann Madden	172
London Times Crossword	173
Cue Crossword by Maura B. Jacobson	173
Bad Publicity by Larry Doyle and Kyle Baker	174
Classified	160
Strictly Personals	168

90



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Cover: Photograph by Steven Klein. A different image from this session appears in an upcoming PETA advertisement.

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Bryan Miller, New York Times.

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LETTERS NOVEMBER 7, 1994

Behind the Bars

"Portraying prisoners as brutes only feeds public fear, stigmatizing both staff and inmates."

AS PROFESSIONALS EMPLOYED BY THE New York City Department of Correction, we commend Craig Horowitz for choosing to focus on the problems on Rikers Island ["Is Rikers About to Explode?," October 10]. But portraying all inmates as brutes serves only to feed public fear and further stigmatize both staff and inmates. In fact, 20 percent of the Rikers population are convicted of nonviolent misdemeanors.

Our city's poorest and sickest are on Rikers Island. As many as 3,000 HIV-positive individuals are in city jails on any given day; at least 75 percent of our population are drug-addicted; 30 to 40 percent of women at Rikers are victims of domestic and sexual abuse. But whereas Horowitz draws a sharp line between inmates and the community, we insist that our jails are *part* of our community.

Not everyone is paralyzed by the Rikers image. In 1993, 3,870 volunteers visited that "unspeakable wretched place," giving their free time to the goal we call community reintegration. Our volunteers include dedicated staff such as the correctional officer who, in addition to working the midnight shift five days each week, returns to Rikers in the daytime to teach literacy classes. We believe Rikers to be a good place to start strengthening New York City's communities.

Carol Shapiro
Lo Presser
MANHATTAN

AS A PSYCHOLOGIST AND FORMER CHIEF of service at Rikers Island Hospital's mental-health ward, I read Craig Horowitz's article "Is Rikers Island About to Explode?" with sadness. As I and others well know, the problem is multiple. The detainees, the administration, and the correction officers all deal with difficult and hard-to-solve issues. Corruption is no small contributor to this problem. It was when I was working at Rikers, and continues now that I am retired.

But one major thing I learned in work-

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 753 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

ing with these prisoners is that they share with those on the outside the need for recognition and respect, regardless of how hopeless they seem. One way to deal with the potential uprising is a radical and paradoxical step: Let the leaders assume some acknowledged and sanctioned control of the area. Let Green Eyes and others serve as formal representatives of the administration in controlling the quadrant. Let them assume some responsibility for the behavior of their peers and achieve respect from the administration openly, rather than in a clandestine and corrupt way.

Power may corrupt, but recognition and respect are seductive. We all have unmet needs; no one escapes childhood unscathed, and these inmates have had it worse than others. If we think about meeting their needs rather than suppressing them, we may avoid the future explosion.

Arno Safer, Ph.D.
ALBUQUERQUE, N.M.

DOCTORS SHOULDN'T BE THE ONLY PEOPLE interested in preventive medicine; if we took care of our prisoners before they became incarcerated, we wouldn't have to worry about such diseases as overcrowding, violence, crime, and drug dealing in our jails.

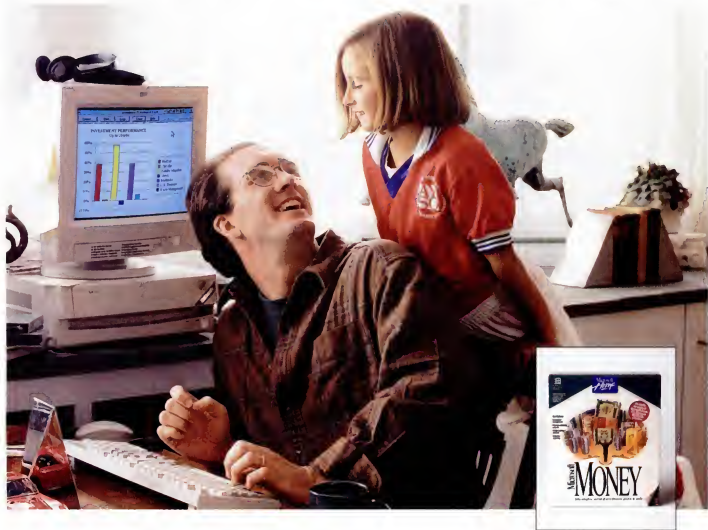
Julie Roscoe
MANHATTAN

Watching the Detectives

WE ARE MINDING THE STORE ["Who's Minding the Store?," by John Connolly, October 24]. Holmes is the largest electronic-security company in the New York area, which is testimony to our large number of satisfied customers and dedicated work force.

John Connolly makes a number of allegations about Holmes Protections' past operating procedures. When I assumed responsibility for Holmes's operations in September 1991, one of the first actions I took was to ensure that all field equipment was functioning properly. We subsequently implemented a program in which to date more than \$2.8 million has been invested to refurbish older alarm systems. In late 1991, we also conducted a thorough review and upgrade of Holmes's internal-control

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It's hard to believe a hippie decorated this room.



When Dave Shaw was a flowerchild, he bought his first




futon: a far-out, newfangled wooden contraption that converted from couch to bed. Society promptly declared it a fad and swore, like the Grateful Dead, it would never last.

That was 27 years ago. And futons have not only outlived flower power, but have become a way of life for millions of people seeking an affordable, highstyle alternative to their mother's old cure-all, the convertible sofa.

No one has brought the comfort, versatility and sheer beauty of futons further along than Futon Furniture Gallery.

Two complete floors house dozens of rich, elegant, luxuriously finished futon furniture ensembles. Each crafted from the finest wood and made in the USA. With a custom fabric program that lets you choose from more than 500 covers, including an option to create coordinating drapes, pillows, lampshades and all the other components that make a room complete. And all at prices that'll flash you back to the 60's.

Granted, Dave Shaw lost his love for lovebeads some time ago, but not for futons. In fact, he decorated this entire room in just one short, easy, economical visit to Futon Furniture Gallery. Not bad for a guy who used to say "groovy"! 

and electronic-audit procedures. The improvements made in these areas led directly to the company's own internal security department apprehending Edwin Villanueva.

In addition, rather than there being a financial overhang from the eighties, Holmes has a low and reducing level of debt and is profitable. In point of fact, Holmes has never been in a stronger position, financially or operationally, than it is today. We are dedicated and have invested millions of dollars in ensuring that Holmes remain a leader in the protection industry. Holmes's employees are our greatest asset, their professionalism and integrity are second to none, and I deeply resent ill-founded attacks on them. Connolly's insinuations that somehow there are ongoing problems in this company are simply untrue.

*Richard Hickson
MANHATTAN*

John Connolly replies: Richard Hickson's claim that his company is profitable is technically correct. But the small profit listed in the 1993 annual report would have been a loss of \$328,000 if not for a onetime extraordinary gain from a lease termination of \$650,000.

Interior Thoughts

FOR ALL THE FUSS MADE OVER THE STYLING and shooting of your October 3 cover ["Absolutely Fabulous: New York's 10 Hottest Interior Designers," by Anne Foxley], the least you could have done was line up those little diamond shapes on the bedspread. I've seen neater work at a Holiday Inn.

*Steven Schreibman
MANHATTAN*

ANNE FOXLEY'S "A-LIST" DESIGNERS CREATED some lovely rooms, but they resembled stage sets, not places where many of your readers would choose to live. It's time for an article about designers who provide quality of work, high style, and service suitable for the vast majority of value-oriented clients who actually live in their homes.

*Kathleen F. Moran
ROSELAND, N.J.*

Second Opinions

THE NEW "CUE" IS WONDERFUL. I'm sorry to see letters from complainers since, from my standpoint, you've made it more readable and far more informative than the older brief and unimaginative listings. I do hope you are not dissuaded from continuing this innovation.

*Audrey Berman
ALLENTOWN, PA.*



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YOUR NEW DESIGN IS NOT ONLY WONDERFULLY conceived but stimulating too. It serves us well—especially in the "Cue" section, where I for one search out varied entertainment spots and film and music suggestions. Now that section of the magazine *involves* us—and the graphics are wonderfully chosen. All in all, a terrific read.

Jay K. Hoffman
MANHATTAN

ON SECOND THOUGHT—DO NOT CANCEL MY *New York* subscription. Although, as vehemently stated, the new format *doesn't* delight me, I cannot imagine week after week without my favorite source of what's what and where's where. So I am stuck with the "new" *New York*. So be it.

Alice H. Herman
MANHATTAN

I'D LIKE TO TELL YOU HOW MUCH I look forward to retrieving my copy of *New York* Magazine from my mailbox every Monday. However, I must cast my vote of disapproval for the new "look." It's not that I'm resisting change. Change is sometimes good, but I find the new look rather jarring and retro.

T. E. Shaw
MANHATTAN

I AM AN OPHTHALMOLOGIST PRACTICING in Manhattan and want to congratulate you on the magazine's makeover, particularly the new smaller, lighter typeface. Ever since your redesigned magazine hit the newsstands a couple of weeks ago, my business has improved dramatically. Many patients over the age of 50 think their vision is failing. This has done wonders for ophthalmologists (and the vision industry in general). Thanks for the windfall.

Maurice E. Sherman, M.D., F.I.C.S.
MANHATTAN

Editor's note: Unfortunately for Dr. Sherman, the type size in the "Cue" section has been *increased*; in the other parts of the magazine, like the features, it remains unchanged from before the redesign.

Corrections In the September 26 issue ["Seven Days in the City"], the photograph taken of Bill Cosby recording his title music was taken at Power Station, not at Sync Sound as stated.

Due to a printer's error, a measurement in the Four Seasons Hotel chicken guacamole recipe ["Putting on the Ritz," by Gillian Duffy, October 31] was omitted. The recipe requires 1/4 teaspoon of the ground fresh chili paste. ■

Your mother. Your sister. Your daughter. Your boss. Your best friend. You. Breast cancer is swift and strong and can strike any of us at any time. But we are stronger. And smarter. We examine ourselves every month. We educate ourselves. We educate our husbands and sons and brothers. We donate time and money. We wear pink ribbons. We wear the CFDA bull's eye t-shirt and know that \$5 of the \$15 price is going to the Nina Hyde Center for Breast Cancer Research. We can do it. We will do it. We will win.



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INTELLIGENCER

JESSE TELLS THE REV. AL WHERE TO GET ON

The Reverend **Al Sharpton** may endorse **Mario Cuomo** for governor—but he'll do it grudgingly. The Reverend **Jesse Jackson**, in town last week to stump for Cuomo, phoned Sharpton with an in-your-face demand that Sharpton endorse Cuomo. Sources characterized it as a real tongue-lashing in which Jackson reminded Sharpton how badly the black community would fare with **George Pataki** as governor. Sharpton, who still harbors ambitions to form an independent Freedom Party, says, "We talked things over and Reverend Jackson told me that he was endorsing Governor Cuomo and that he thought that was the best alternative." Jackson says he has a commitment from Sharpton to endorse Cuomo, but Sharpton says he still is withholding his

ONE MORE TIME: *BAD KENNEDY*

Kennedy, the MTV anchor whose name and certain pantomimed-on-live-TV oral-sex acts will forever be intertwined, seems to have gotten herself into another tight spot. Two women have charged MTV and Kennedy Montgomery—as she's legally known—with defamation and are suing for \$10-million. It's a complicated story: Lauren Feche from East Hampton and Hilarie Igoc from Saugerties—who were among the scores of hangers-on last summer at MTV's Hampton Bays studio-cum-beach house—were chosen to appear in an innocuous comedy skit with V.J. **Ed Marques**. Feche and Igoc say they were told to drive up to a lemonade stand where Marques was standing. Marques was to ask them a question, and they were to pretend they didn't speak English. The sketch was to end with Marques getting into the backseat of their car. They agreed and signed release forms. But that wasn't exactly how the sketch developed and not how it appeared on television. When the taping began, Marques whipped out a Polaroid, took a picture of the two women, and dropped the snapshot, which Kennedy picked up. Marques and the women drove off. According to court papers, they were later shocked to learn—when the sketch actually aired—that the segment ended with Kennedy looking derisively at the photo and snarling, "Whores."

benediction. "I have a great admiration for Reverend Jackson, but he is looking at it from

a national level where he sees the right wing gaining strength," Sharpton says. "I am looking at it as one who lives in the state and sees the need to build an alternative party."

Jackson tells a different story, saying that Sharpton has already lost his battle to create a new party. "Al is going to endorse the all-American ticket—Cuomo, McCall, and Burstein," Jackson says. "He told me and he told **Percy Sutton** that he plans to support Cuomo." Jackson also expects several prominent black ministers to come out in support of Cuomo. "They were feeling genuine anguish," Jackson says. "They said it was time for a change, but I said, 'To what?'" Jackson concedes that the Reverend **Calvin Butts**, who's been flirting with Pataki, will not likely be in that group. "You mention him, but that's too narrow, too stereotypical," Jackson says. "The community is much bigger than that."



Jesse Jackson, fearing a Pataki state



Kennedy, unplugged, unleashed, untinged?

AT NBC, UNITED WAY OR THE HIGHWAY?

This past September, former United Way president **William Aramony** was charged by federal prosecutors with stealing more than \$1 million from the charity. So some at NBC found it curious last month when network president **Robert C. Wright**, in an effort to gin up excitement about the charity, invited employees to a "candid, no-holds-barred question-and-answer session" about where United Way donations go. "You will be able to write your questions without identification," the memo noted portentously, "so no question is out of bounds." The 350 attendees got refrigerator magnets as door prizes. Over several days later that month, Wright appeared on NBC's in-house closed-circuit system fifteen times, reviewing the campaign and showing off happy United Way raffle winners. While not scandalous, such tactics are unusually aggressive. But Wright is clearly not bothered by United Way's recent history nor by the prospect of using his power to promote favorite causes. In 1986, Wright was criticized for suggesting the company form a PAC—an internal memo had suggested that employees who do not contribute "should question their own dedication to the company and their expectations." Says a veteran producer of the new campaign: "They make it seem like if you cooperate, you're on the team."



WARREN BEATTY'S FIRST LOVE AFFAIR

Long before **Warren Beatty** donned sunglasses and a stone face for *Love Affair*, he was Milton Armitage, the town rich kid on the old *Many Loves of Dobie Gillis* TV show—the Luke Perry of his day. Beatty has never been eager to discuss his déclassé early days on TV, but Dwayne Hickman, who played Dobie, suffers no similar block. In his soon-to-be-published *Forever Dobie*, Hickman claims Beatty "hardly



Warren Beatty:
past, what past?



Frances Lear,
no fear of flying solo

spoke to me, and I don't believe he ever spoke to **Bob Denver**—a.k.a. Maynard G. Krebs, a.k.a. Gilligan. "When [Warren] was around, I had to keep reminding myself that *Dobie* was my show, not his." Even back then, Hickman writes, Beatty was busy trying to direct the actors, reblocking scenes until he and **Tuesday Weld** were shown in their most flattering profiles and Hickman had his back to the camera. Beatty now "denies that he was ever on television, which takes a lot of guts." Beatty's spokesman Michael Davison says, "Mr. Beatty fondly remembers the *Dobie Gillis* episodes he did." As for Hickman's memory of the cast locking Beatty in his dressing room, Davison says, "He was not locked in a dressing room and doubts that he had one."

LEAR LOSES TOY; DRAG'S NET

HE PETERED OUT: Her own business (Lear's maga-

THUD! FAYE NAME-DROPPING FALLS FLAT

Nicole Brown Simpson isn't around to refute some of the dicier "revelations" in Faye Resnick's new book, which tops the *New York Times* best-seller list next Sunday. But some of Nicole's TV-actor friends are bridling at Resnick's relentless name-dropping. **Mary Frann**, late of *Newhart*, is outraged at her inclusion, her publicist says. And **Valerie Harper**, according to her husband, had only a passing connection to Resnick, despite her nearly non sequitur-like inclusion. "We only knew her through the PTA," he says. Least pleased, however, is former *Young and the Restless* actor **Grant Cramer**, who Resnick claims was Nicole Simpson's lover and confidant. Cramer admits only to the latter and says of Resnick, "I actually said to Nicole, 'Why do you hang around with these people?'" Users and flakes cling to her. Interestingly, Cramer doesn't count our old friend (and his) **Brian "Kato" Kaolin** among this crew of hangers-on. "The truth is, Nicole was very uncomfortable in that big house with just the kids. Kato was great with the kids. He's a lot of fun to have around, but no one expected him to be a rocket scientist." As for Resnick, Cramer notes that she spells his name wrong and identifies him as the son of Howard Hughes. His father was Stuart Cramer III, a California land developer.



BETWEEN A HARD ROCK AND NO AD SPACE

Hard Rock Cafe versus Planet Hollywood, the war continues: **Peter Morton** will open the Hard Rock Hotel and Casino in Las Vegas next March, but New Yorkers won't be seeing any ads for it—ever. So says Morton's arch-nemesis, **Robert Earl**, once a director of the Hard Rock and now the mastermind behind Planet Hollywood. Morton, it seems, owns the rights to Hard Rocks west of the Mississippi; Rank Organisation, Plc., a British conglomerate, has rights to the east. In 1991, Rank (and Earl, who then worked for Rank) tried unsuccessfully to stop Morton from opening the hotel, claiming that Hard Rock's association with gambling would weaken the trademark. (Ironically, Planet Hollywood is currently in business with Harrah's and Caesars Palace in Las Vegas, Reno, and Atlantic City.) Arbitrators ultimately ruled for Morton and the hotel. But he had already been prohibited from taking ads in the East by a previous agreement. "Mr. Morton said he could fill his hotel by advertising from California to Illinois," sniffs Earl. "I believe he can't do that." Says Hard Rock's Jeff Wagner, "We already have 5,000 reservations. And 60 percent of Las Vegas tourism comes from L.A. anyway." The hotel will open with a publicity extravaganza, including a TV special and a major rock concert. Meanwhile, the two sides meet in court next month to begin wrangling over Morton's charge that Earl unfairly lifted his restaurant concept by starting Planet Hollywood while still a Hard Rock employee.

zine) failed spectacularly earlier this year, but **Frances Lear** is still plugging away at her personal-finance-advice videos. "It's in the last phase of editing," one source says. "But I'm not sure she has an outlet yet." She's plugging away, though, without exchauffeur and lover/Svengali **Peter Foley**. The romance between the 70-year-old Lear and the almost-half-her-age Foley is over, sources say. "She kicked Peter out of the apartment," one source says, "although he's still working on the videos. I can't see that arrangement lasting long. It's definitely not her style."

KIND OF A DRAG: Lady Chablis, the drag queen who came to prominence in **John Berendt's** bestselling book *Midnight in the Garden of Good and Evil*, has sold her memoirs to Pocket Books for \$100,000—a cool \$32,500 more than Berendt got as an advance for his book. "I made sure," says an enthusiastic Berendt, a former editor of *New York*, "that she gets to keep the advance even if she

doesn't write anything. The book will be her life story. She's a very gifted person."

UH, ANGIE?: Angela Bowie, David's ex, is off to London to record her first-ever album; it's for Cheetah Records. Song titles include "Success"—which is about Bavarian zombies, she says—and "For the Sake of Fame." ("Do what you have to do," goes one line, apparently not a reference to the extremely dishy memoir she published last year.) And no, she's not doing a cover of you-know-what.

TABLE DOTE: How do you get a good table in a restaurant? How about bringing your own RESERVED sign? At a book party last week, **Eroff McDonald**, executive editor of Random House's Pantheon imprint, had the only reserved table in a room full of standing guests. He later explained, "The sign was my secretary's idea. I wanted to be able to sit down." Tired by Tuesday? "It was a rough week for me. I'd already been to a lot of parties."





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GOTHAM

New York is what Paris was in the twenties—John Lennon



THE FRONT PAGE

The Gamblers

Maybe it was just Lotto fever, but the city certainly *seemed* like a gambling town last week. Mayor Giuliani risked more than his political hide when he broke ranks with the Republicans and endorsed Mario Cuomo for a fourth

term in Albany. Cuomo wins, and Giuliani instantly becomes the most compelling new politician on the national scene while a grateful Mario showers the city with dollars; George Pataki triumphs and, to paraphrase the Ving Rhames character in *Pulp Fiction*, the new governor will with due dispatch get medieval on our civic ass.

Speaking of *Pulp Fiction*, the movie's central philosophical question revolves around a pivotal scene in which a crazed yuppie empties his revolver at point-blank range at the characters played by Samuel L. Jackson and John Travolta but misses. Is this luck or divine intervention? In real life last week, Michael Taveras was tending toward the latter interpretation

after an armed man discharged a .380 loaded with hollow-point bullets from a distance of four feet into a car containing Taveras and two other cops. The gun jammed. "We're a little shaken," Taveras told the *Daily News*, "but thank God we're okay." The Almighty is probably also being invoked over at Random House, where Harry Evans gambled a breathtaking \$6 million on Pope John Paul II's latest ruminations on the nature of faith. The expectation was that the pontiff would, even as you read this, be pumping up sales as he coptered throughout New York, Newark, and Baltimore. Though the pope stayed in Rome and the book received unrave reviews, *Crossing the Threshold of Hope* will make the best-seller list anyway, which is proof either of divine intervention or that Oprah's abil-

ity to move copies is vastly overinflated.

Life in New York has always been something of a gamble. Longtime residents develop endlessly Byzantine survival strategies based on what they perceive are their odds of getting mugged, shot, or panhandled; avenue safer than side street; Chinatown safest except during gang turf wars; bus safer than subway.

Well, scratch the last. The *News* reports that no less than eight city bus drivers are still on the job even though they've had their licenses revoked for driving drunk. An official at the Transit Authority, which blames the state court system for excessive leniency (is a Pataki commercial in the offing?), complained, not unreasonably, "The

judges are exposing the public to someone before they've even gone through a rehab."

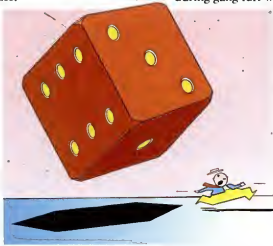
Four commuters who were arrested on a Metro-North train for playing poker are placing their faith in the legal system. They filed a \$4-million suit against Metro-North for failing to apologize for humiliating them. "We don't consider it a game," one of the four said. Neither, apparently, did Lehman Brothers, when it dismissed legendary stock picker and dog-lover Elaine Garzarelli, the \$2-million-a-year market analyst who called the 1987 stock-market crash. Garzarelli's mutual fund had shut down this past August after underperforming the S&P 500 by more than one percentage point. Even derivative-mad Wall Street, it seems, knows when to fold 'em.

OFF THE RECORD "One of Cuomo's top people told me their media strategy was to go 50-50 positive to negative. I said, 'Are you nuts? Get that positive stuff off the air. I'm not aware of a single positive spot that's worked anywhere this year,'" a leading political consultant told New York.

SO SUE RUDY Liability judgments against the city haven't helped the mayor's budget problems: According to the *New York Verdict Reporter*, juries—composed almost entirely of tax-paying New Yorkers—have awarded \$221,624,061 to date this year, already surpassing the 1993 total of \$214,552,576. The average award has risen by more than \$1 million to \$4,345,570.

TABLOID OF THE APES "Only in the *News*," the *Daily News* reiterates with each new "exclusive" story on those preemie gorillas born at the public facility known as the Bronx Zoo in August. But as a zoo spokeswoman says, "It's not really an exclusive. They get first pick of the photos. Pattycake was named through the *Daily News* 23 years ago, so I guess they have a special fondness for her twins."

CALLING ALL POTS Deputy Mayor Nirfa Segarra denying patronage at Youth Services Department: "For anyone to suggest otherwise would be...a clear attempt to politicize the selection process for their own purposes." Al D'Amato on Rudy Giuliani: "I warned you guys and you didn't believe me. He's a bad guy." Paula Jones on her impending *Penthouse* photos: "They were private pictures and the person that is doing it apparently is only in it for the money and for greed."





City

DOES GIULIANI ACTUALLY WANT PRISON RIOTS?

WHEN MAYOR GIULIANI ANNOUNCED HIS latest package of decimating cuts to the Correction budget last week, he left many people wondering exactly when, not if, the jails would explode.

Across the city, politicians and prison professionals spoke out about the already dangerous conditions on Rikers Island—gangs, violence, overcrowding, understaffing (“The Dirty Secret of Cellblock 6,” October 10). How, they asked incredulously, could the system absorb another \$31.6 million in cuts? How would the inmates be controlled when another 1,000 guards were lost—especially given that cuts would also eviscerate critical inmate services such as counselors and drug rehab? All 900 beds in the Rikers drug program would be eliminated, despite the fact that eight out of ten Rikers inmates are substance abusers.

Rikers, said Stan Israel, head of the Correction officers union, “could become New York City’s Attica.”

Conspicuously absent from the chorus of outrage was Correction commissioner Anthony Schembri. Unlike his peer schools chancellor Ramon Cortines, who immediately stood up to defend his budget, Schembri was silent. “Tony Schembri

made a pact with the Devil when he took the job,” says one veteran in corrections. “The reason the mayor couldn’t get a quality person to fill that post was because anybody of quality would not go along with the things Schembri has agreed to go along with.”

There were signs last week that the commissioner had finally begun to see the ineluctable downside to his Faustian bargain. Assemblyman Daniel Feldman, chairman of the Committee on Correction for eight years, spotted the change when he met with Schembri ten days ago. “Since he took the job in March, the commissioner has been telling me everything’s fine, it’s okay. But now he’s finally terrified,” says Feldman. “Schembri now understands that he’s leaving one way or the other. He can either stand up today and fight the mayor and say, ‘You can’t do this. Fire me if you have to, but I can’t run the system this way.’ Or he can wait till the system blows up and the mayor will say, ‘It’s been nice having you, but you screwed up. Good-bye.’” Schembri’s only comment is “Mr. Feldman is entitled to his opinions, but I don’t share them.”

There are essentially two theories about what exactly the mayor is thinking. The first is he means what he says: The jails are overstaffed, poorly managed, and desperately in need of a shake-up. Giuliani points to Los Angeles, where they have about the same number of inmates but fewer than half the number of guards. Never mind that no one on the mayor’s staff has actually visited the L.A. jails to make a studied comparison; if nothing else, the fact that Rikers is in the middle of the East River is practically enough to render such a comparison irrelevant. Every day, correction officers must take between 1,300 and 1,800 inmates off the island for court appearances. The department operates nearly 1,000 buses to handle this load—which would make it the third-largest municipal transportation system in the country.

The second theory about the mayor’s plan for the jails is both complex and wildly cynical. It is a testament to just how dumbfounded experts are by the mayor’s apparent refusal to see the risks in his cuts. This theory holds that Giuliani—whose toughness has never been questioned—wants to reduce the amount spent for philosophical as well as fiscal reasons. Several observers have said that no matter what the financial realities may be, the mayor wants a leaner, meaner prison system—a system that no one could say coddles or even services predatory inmates.

Taken to its cynical extreme, this line of speculation even outrageously asserts that the mayor wouldn’t mind seeing a riot in the jails. That way, one corrections expert says, he could then crack down with impunity.

The opportunity to do that may come soon. The inmates in the James A. Thomas Center, the maximum-security jail on Rikers, have already begun circulating petitions protesting the cuts in services—historically a clear warning of trouble ahead. “The cuts bespeak a ridiculously unsophisticated understanding of Rikers,” says Assemblyman Feldman. “And the disaster they’re buying is gonna cost a lot more than they’ll save with these cuts.”

CRAIG HOROWITZ

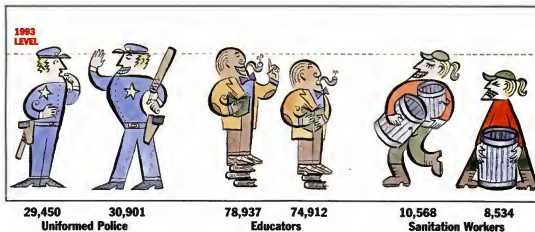
Publishing THE EUGENICS BANDWAGON

The Bell Curve, THE CHARLES MURRAY and Richard J. Herrnstein book that posits the genetically fixed intellectual inferiority of blacks, has been much discussed in magazines (“The National Interest: Who, Me? Prejudiced?,” October 17) and newspapers and on television, which of course means we can soon expect more of the same from book publishers. Whether this constitutes boldly coming forward or crawling out of the woodwork will be left for discussion elsewhere.

Why Race Matters, by Michael Levin,

CHART Cutting City Workers Down To Size

“Certain things will not be as lavishly funded as they once were,” Mayor Giuliani said last week, before releasing a budget adjustment that was indeed unlavish. The figures to the right compare the number of full-time city-funded employees working at the end of 1993 with projections for June 1995 for six types of workers.





SCENE Tammy Stands By a Man

Country queen Tammy Wynette meets city queen Brandywine at his birthday party last Tuesday at Metronome, while Melissa Etheridge looks on.

professor of philosophy at City College of New York. "My book goes over a lot of the ground of Herrnstein and Murray," Levin says, "but I'm also arguing that since the differences are genetic, whites are not responsible for race differences and achievements: We should not be made to pay for affirmative action, fear of black crime is legitimate, etc. In the past few weeks, a couple of people have come up to me and said, 'Well, you were right.' *The Bell Curve* is the first real reason to be optimistic since I was in my twenties."

Dr. Jeffries Speaks: War Against the Black Race, by Leonard Jeffries, chair of Africana studies, CCNY. "The IQ tests have been surrounded by controversy. The controversy, it's an engineered process, I've been through that . . . it's the process of white supremacy. It's nothing new to talk

about the IQ superiority of white folks; let's discuss the inferiority of white folks to Asians. My book's coming out at the end of this year."

Race, Evolution and Behavior, by J. Philippe Rushton. "It's much more far-reaching than *The Bell Curve*," says Mary E. Curtis of Transaction Publishers. "Rushton looks at intelligence from the evolutionary point of view, the intermix of races and where people live. What *The Bell Curve* has done is make it impossible to ignore the issues that we raise. I know we're going to sell a lot more because of it."

RUTH G. DAVIS

Art THE \$6-MILLION GIRL

"THEY GOT RIPPED OFF," SAYS ONE NEW YORK dealer, rather bluntly. Tokyo's Museum of Contemporary Art has just

bought Roy Lichtenstein's *Girl With Hair Ribbon* for a howler of price—\$6-million—causing an uproar in Japan and bemused astonishment across the New York art world.

"It's a hell of a lot of money," says one dealer. "It's not one of the classics." He and other dealers say the 48-by-48 inch painting is worth between \$1.5- and \$2.5 million.

Why did the museum go for *Girl* when it was offered better Lichtenstein works—including *Aloha* and *Engagement Ring*—for less? The answer lies in the seller: Roy Lichtenstein himself.

The museum had wanted to buy direct, supporting the artist rather than a collector or a phalanx of dealers cutting themselves in on an inflated sale. But the sweet, even noble gesture backfired. The painting was the last major work that Lichtenstein owned from the glory days of the early or mid-sixties; in January 1993 he told the museum it wasn't for sale. By last May, however, he was persuaded to relinquish it for the public good, according to his attorney, Michael Jaspan. He named his price, and the museum paid it.

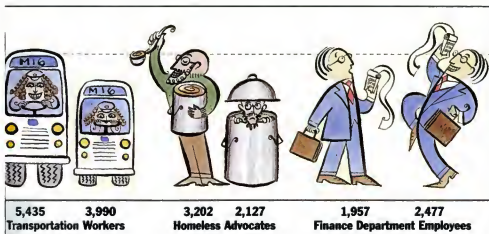


Nevertheless, Leo Castelli, Lichtenstein's dealer, has issued a vague damage-control statement: "I can think of several collectors around the world who would have been eager to top this price had they known Mr. Lichtenstein was making this work available." He didn't name names. ANDREW DECKER

Media ALL THE NEWS THAT'S FIT TO PRINT, ILLEGALLY REPRINTED

STEPHEN SHERRILL, A HANDSOME YOUNG television writer, and Paul Tough, a handsome young *Harper's Magazine* editor, eat Chinese food and sort through a three-inch stack of clippings from the New York Times.

SHERRILL: We don't have many photos. TOUGH: Here's one of a dancer. She's miming the words *I like polka dots*.



Who's the Frequency's Kenneth?

WHAT'S THE FREQUENCY, KENNETH?" REMAINS one of the great enigmatic questions of our time. Dan Rather either doesn't know, or won't say, why two well-

known ruffians repeatedly addressed him as Kenneth and requested the frequency while pummeling him on Park Avenue on the evening of October 4, 1986. A new R.E.M. single asks the same musical question, then answers with incoherent lyrics rendered indecipherable by guitar fuzz.

But now, finally, someone (who does not appear to be completely nutty) has come forward with an answer: Kenneth is Ken Schaffer, a Manhattan electronics expert; the thug interlocutors were KGB, CIA, or from some other intelligence agency; the frequency had to do with satellite transmissions of Russian television.

The man who claims all this is possible, even probable, is, naturally, Ken Schaffer himself.

Schaffer, wiry, fast-talking, with dark-brown hair, bears little physical resemblance to the CBS newsmen, but the two share a past. In October 1986, both men were spending a lot of time with Jonathan Sanders, assistant director of Columbia University's Harriman Institute for Advanced Study of the Soviet Union (and now a CBS News Moscow correspondent). "Poor Jonathan never got any sleep," Schaffer recalls. "When he wasn't with Dan, he was with me." Rather was preparing to leave with Sanders for Iceland to cover the Reagan-Gorbachev summit; Schaffer, meanwhile, was at Columbia tinkering with one of his inventions—a satellite Earth station that could bring down Soviet television signals.

Schaffer was only an accidental spy. A skilled ham-radio operator at the age of 8 and inventor of the wireless electric guitar in his late twenties, Schaffer was up on his midtown roof in 1983 fiddling with a satellite dish when he began getting fuzzy images of Russian weather ladies and calisthenics instructors. Within a year, he developed a system that would track and decode the signal and filter out the city's microwave interference, all of

which the satellite experts said couldn't be done.

By 1985, Columbia students and journalists—including Dan Rather—could peer into Russians' everyday lives. (Even one of Schaffer's musical pals, Sting, spent an evening at the school watching a Moscow production of *Porgy and Bess*. Deeply moved by the experience, he composed his song "Russians" the same night.)

Schaffer theorizes that intelligence operatives followed the wrong man—Rather instead of him—home from the Harriman Institute. The evidence is circumstantial, he admits, but "when it comes to coincidences, this is too bizarre." He hasn't talked to the media about this before, he says, because they weren't much interested.



"I'm as much an observer of the idea as I am a proponent of it."

Schaffer, *coincidentally*, has another project in the works involving satellites, Russians, and rock stars.

Officials in Moscow have already agreed with Schaffer's request to send one of John Lennon's Schaffer-invented electric guitars to the *Mir* space station. Once the collectible arrives, earthlings will be treated to a live video broadcast of cosmonauts outside the station, playing "airless" guitar, then flinging the instrument into space, where it will orbit the Earth as registered satellite *Imagine-1*. Thereafter, a shortwave transmitter inside the guitar will broadcast Lennon's song "Imagine" over and over to whoever's listening.

Rather, who was in Dallas on November 22, 1963, would not comment.

CHRISTINE SOARES

SHERILL: What else d'ya got? **TOUGH:** Molly O'Neill's recipe for cucumber juice. "Ingredients: one large cucumber, peeled. Directions: pass the cucumber through a juice extractor. Yield: one cup."

SHERILL: Here's one of my favorites. It's the Chinese wives/Chinese bachelors piece by Philip Shenon. It quotes Mr. Xu saying, "Women are so hard to find now, and I just want one."

Tough and Sherrill are smart-asses, and this being 1994, they've teamed up with art director Deirdre Dolant to put out a very high-end "zine, *Paris in the 20's* (22 pages, seven-inch-by-eight-and-a-half-inch stapled Xerox) is niche-published for the sort of person who reads the *Times* religiously and laughs at the parts that aren't supposed to be funny. Vol. 1, No. 2 includes a rare *Times* correction of a correction, ending, "In addition, the correction last Sunday referred incorrectly to Dubaka Leigh. He is a man"; the headline LISA BETH LEWIS, A CLOWN, MARRIES; and the unwittingly humorous writing of science reporter John Noble Wilford.

"*Paris* has always been a Rorschach test of people's sense of humor," Sherrill says. "Some people get it—and some people don't."

I think they capture the struggle the Times has with irony. I think the Times makes an effort sometimes to be lighthearted and ironic, but it just doesn't work—Times Magazine story editor Alan Burdick

It's the Times's tradition to do this kind of minute navel-gazing. . . . The last thing the Times needs is more obsessing about its prose style—Times reporter, Washington bureau

This Paris in the 20's is a nonevent at the New York Times. . . . I haven't found anybody who's heard of it, much less who reads it—Bill Adler, a Times director of public information

Dear Sirs and Madams: Your publication "Paris in the 20's" has recently come to our attention. . . . I trust that, consistent with the law, you will end your practice of appropriating Times copyrighted material—George Freeman, Times legal department

"He's quite a stylist," Sherrill says of the last, a letter that arrived recently. The cease-and-desist order will be reprinted in Vol. 1, No. 3, due out this week.

CYNTHIA COTTS



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Film

BLOOD ON THE TRACKS

A COFFIN IS HAULED FROM A DANK STONE crypt; Antonio Banderas appears with the long black locks of a speed-metal bass player. "This is the Theater of the Vampires in Paris," Danielle Germano says in hushed, sepulchral tones, the scene on the monitor before her flickering like a silent movie. "The Parisians don't know there actually are vampires onstage. . . ."

"Please," says a cellist, holding up a paperback of *Interview With the Vampire*. "I'm only on page 75." Eighty union musicians in T-shirts and poly-blend plaid are hanging out in the break room of the Hit Factory, where they have been brought in at very nearly the last minute to goose the soundtrack of *Interview*; Elliot Goldenthal, the composer of *Bram Stoker's Dracula*, is attempting to infuse some Saturday matinee into a score that was apparently deemed unsuitably "big" for a monster movie, even a \$50-million-plus monster movie. The pressure is high: The movie opens the week after next, and Warner Bros. could book only this one day at the Hit Factory's huge, sixth-floor Studio 1, the one with the 30-foot ceilings, where Madonna is a more typical client.

"That's one of those mezzo forte/pianos," conductor Jonathan Sheffer scolds the string section. "Bop bop bop, bop bop bop."

Sheffer murmurs into the white telephone by his side, the one that connects to the studio's control room.

"If we can just get the piano and trombones to nail it," says an engineer, standing beside the control room's flickering soundboard. Slumped in a leather sofa along the back wall, dour director Neil Jordan—wearing a blue polo shirt and jeans—pulls his face from his hands and rocks forward to listen.

Back in the break room, Germano, the Hit Factory's vice-president, and fellow Anne Rice cultists dissect the film snippets they can make out on the monitor draped with a blanket next to the orchestra conductor's perch.

"Brad Pitt and those bright-green eyes!" shrieks one onlooker. "Louis is supposed to be dark. With curly hair!"

"I didn't get that at all," says Germano.

Even here, at this late date, the armchair recasting continues.

"I always pictured Lestat as, like, Robert Plant in the seventies," says one woman.

"Julian Sands."

"Daniel Day-Lewis."

"If they wanted to be smart, they would have cast a woman," Germano says with a knowing nod. "Christy Turlington." ALEX WILLIAMS

Society

LADIES WHO LUNCH WHILE AWAITING SENTENCING

ON SEPTEMBER 3, BARBARA JOSLYN, A romance novelist, asked her old friend Crawford Greenleaf out to lunch. When he returned to his Park Avenue apartment, Greenleaf found it burglarized; two paintings, a Picasso sketch, jewelry, and a clock were missing. A day later, Joslyn, 45, confessed that she had acted as a decoy while her friend the Australian film producer Ian Pringle (*Romper Stomper*) pulled off the \$800,000 heist.

A few weeks later, Joslyn, out on bail, had the following conversation with Johanna Bennett (Tony's daughter) at Cafe Europa:

JOSLYN: Jesus Christ, I don't know why Ian can't get another movie made; his movies are great. It's that movie business. . . . Just look at Roman Polanski, he can get movies made and he's a really bad director.

BENNETT: Oh, no. Polanski's a very underestimated filmmaker.

JOSLYN: He is not!

BENNETT: Yes he is. You have to understand what he's doing. It's like with my dad. We go to MOMA or whatever, we look around; some stuff he likes, some stuff he hates. Then we have lunch in the lunchroom and there's all that geometric shit all over the walls—he's like, "This is crap, I hate this, this isn't art." He gets really angry at it, and I used to get like that, but I figured it out: I get mad at things that I just don't get, I just don't understand. Take Picasso, for example; I would never want to—I mean, I never really liked Picasso, I hated him, I would never want to hang one on my wall. But after I read about him and learned to understand where he was coming from, what he was doing, why he was painting the way he was, I can see why he was painting the way he

was. I can see now there's real genius in his work. But that doesn't necessarily mean I'm going to hang one on my wall.

JOSLYN: Well, God knows I tried! MAX LUTELLA

Events

WE ARE STARDUST, WE ARE GOLDEN RETRIEVERS

"G'AHEAD, INTERVIEW MOISHE," SAYS Kelly Starr of Coney Island, pointing to a gray, scruffy thing at her side. Amid the raging chorus of barks in Rumsey Playfield in Central Park for Woolfstock '94—from a toy poodle's yippy soprano to a Newfie's basso profundo—Moishe is pleasingly quiet. This is not unusual for him. He was twice entered in Channel Five's Good Day New York Mutt Show, in the Disobedient Dog category—and twice he lost. "Moishe did nothing," says Starr. "No-thing." When asked what kind of mix he is, she proudly replies, "a Brooklyn Jewish terrier." When asked—with a certain hesitation—about Moishe's sex life, Starr's sister, Merrie Caputo, cheerfully answers, "Neutered—it's over. Moishe's a responsible, nineties dog."

Safe sex, doggy-style, is the theme of this year's Woolfstock, sponsored by the ASPCA. A dozen humans in tie-dyed T-shirts and beads trudge through the rain holding placards advocating the spraying and neutering of animals. PEACE, LOVE & PETS reads one.



The rain falls hard, then soft, then hard again. Up on the large main stage, Liz White of the FM station Mix 105 announces that her dog didn't need to be spayed: He once accidentally ingested an entire box of her birth-control pills.

It's still raining. Shoes are mud-caked, pants are dirty, dogs are ecstatic. Al Roker, the event's grand marshal—and a weatherman—takes the stage. The crowd's collective pulse begins to beat faster. At the back of the large, barking throng, a woman holds her Chihuahua aloft in one hand, like a teenager with a lighter at a Lynyrd Skynyrd concert.

Roker looks genuinely appalled. His expression seems to say, "This is not about celebrity; it's about the dogs."

Roker leans into the microphone. "Put that dog down!" he shouts.

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Family Matters

Ted Kennedy is running a lackluster campaign against a strong opponent in an anti-incumbent year—so why does it look like he'll win?

ONLY DIE-HARD DEMOCRATS are breakfasting at the Club Diner in the working-class city of Lowell, Massachusetts, this morning, but even so, Ted Kennedy can't quite relate. As the senator makes his way down the counter, shaking hands and signing things, one fellow in work boots and a tractor cap begins telling him about how pleased he is with his \$30-an-hour job. Kennedy recognizes an ally but floats back an absurdly awkward conversational gambit: "How many hours a year do you work? The national average is somewhere between 14- and 1,700 hours, as I understand it."

"I dunno," the \$30-an-hour man says with a baffled smile. "I guess I work about 40 hours a week." Kennedy autographs a napkin, claps him on the back, and moves on.

A few tables away are four women from a local Head Start center. Kennedy beams when they tell him what they do. "What percentage of the eligible children

actually get it?" he asks. More bewildered looks. "Nationally, only about half of those eligible actually receive it," he informs them. "Help us out."

Kennedy's lack of a common touch on the campaign trail comes as something of a surprise. One would think that after a lifetime in politics, small-talking one's way through a diner would be second nature. But Kennedy's perspective remains that of the distinguished chairman of the Senate Labor and Human Resources Committee, one who wants to help ordinary folk but understands them better as abstractions than as flesh-and-blood realities.

Yet there is something he keeps coming back to that seems to animate his hobnobbing. To a woman who tells him she is the ninth of nine children, he replies that he, too, is the ninth of nine offspring. "Look out for the ninth one," he says. "I remember when my brother Robert brought his tenth [child] back to my mother. She said, 'I didn't know there was going to be a competition.'" To

someone asking about the environment, Kennedy notes, "My nephew Bobby, he's a great figure, he's very involved in some of the environmental issues." Low-income housing? "My nephew Joe was interested in a house program."

You don't just get to elect Teddy for six more years, he seems to say at every opportunity. You buy a share in Kennedy Inc. The corporation now has franchises throughout the Northeast, including neighboring Rhode Island—where Teddy's own son Patrick is favored to win a Republican-held House seat. A surprising number of voters buy into this idea: loyalty not to Teddy but to the clan, to the idea of dynasty. "We don't approve of the life-style or anything," said Jim Kirwin, a 72-year-old Irish-American who brought his twin grandsons in a stroller to see Kennedy on the steps of the Lowell City Hall. "My mother never left the kitchen, bless her. But she always had a Kennedy button on."

This apparent non sequitur is the logic that may yet ensure the senator's sur-

vival—despite the current national passion against insiderdom and overt liberalism, despite his tawdry past, and despite the challenge from an impressive, moderate Republican on the model of Massachusetts's popular governor, Bill Weld. It's brand loyalty. Jim Kirwin, too, is one of nine siblings. Of the surviving seven, he says, all but one will vote for Kennedy. Teddy retains a demographic edge: The Camelot-nostalgic are growing old, but they started with big families.

Kennedy certainly hasn't got much else going for him. His left-of-Clinton politics now seem anachronistic even in Massachusetts. And when the Boston *Globe* refers to him as "32-year-incumbent" Edward Kennedy—he's been in the Senate for more than half his life—it sounds like an attack ad. Up close, he looks even worse than reported. Keeping your suit jacket buttoned is supposed to make you look trimmer, but in Teddy's case it creates the appearance of a dam about to burst. His boozier's mug, always chubbier than those of his elder brothers, has sub-

merged its structure entirely. Red-shot eyes peer out beneath overhangs of lid; his nose is a bulbous mess, a landscape of craggy knobs and crooked rivers. His color from the neck up is carnation pink, except for the pouches under his eyes, which are strangely white. He walks with a limp.

Mitt Romney, the 47-year-old venture capitalist who is challenging Kennedy, could not present a more vivid contrast. Where Kennedy on the road is all groggy mumbles, Romney has the crisp delivery of a radio announcer. Where Teddy is a shapeless amoeba, Mitt, in his too-skinny ties, has the hearty look of a fifties all-American. A milk-drinking Mormon, he appears to still be growing. At his rallies, he shows off his five fine sons, Tagg, Matt, Josh, Ben, and Craig. His blonde wife, Ann, says, a bit frighteningly, that her husband has never raised his voice to her in 25 years of marriage. His father, George, a Republican presidential candidate in 1968, showed up last week looking better at 87 than Teddy does at 62.



Kennedy: After 32 years, still an uncomfortable campaigner.

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The curious thing is that despite being a graduate of Brigham Young, Romney has managed to cast himself as a Weld-Whitman Republican: fiscally conservative but liberal on social issues like abortion and gay rights. Kennedy has not succeeded in calling the sincerity of these stands into question. His attempt to cast aspersions on Romney's faith—using nephew Joe as a surrogate—backfired. Kennedy has had more luck, however, with negative ads charging Romney with greedily pursuing profits at the expense of blue-collar workers. The spots seem partly responsible for driving Romney's numbers down from parity to an eighteen-point deficit in the most recent Boston *Herald* poll. Romney has retaliated with negative spots of his own but, so far, hasn't escalated the conflict. Chapquiddick and Palm Beach haven't been part of the campaign.

As they went into the first of last week's two debates, the betting was against Kennedy. Most assumed the verbally agile Romney would whipsaw his syntactically challenged elder at Faneuil Hall. But despite the odd gaffe (he said his ally Paul Tsongas was "not a flake of mine"; he appears to have meant "flack"), Kennedy held his own. Once again, his standout moments came when he was summoning the ghosts of liberalism past. "The two best friends of workingmen and -women in this country were Franklin D. Roosevelt and John F. Kennedy," he bellowed, apropos of nothing in particular but to tumultuous applause. Later, when Romney accused Kennedy of profiting unethically from a Washington real-estate deal, the incumbent zinged back, "Mr. Romney, the Kennedys are not in public service to make money. We have paid too high a price." It was the sound bite of the evening.

Despite his frequent invocations of the past, Kennedy is with each passing day less and less the sixties liberal of Republican demonology. In recent years, his views on social issues have evolved along with those of others in his party. On health care, he is no longer a single-payer purist. He says he supports welfare, not just raising welfare benefits. In his seventh term, Kennedy may even become less of a habitual deficit-spender. The neoliberal Tsongas, who has endorsed Kennedy despite their differences, says the senator's staff has agreed to talk to him after the election. "One advantage of this race is that it may make his mind more open," Tsongas told me just before the debate. "There's nothing like a tight race to make you reassess your positions." Thus may the old Teddy Kennedy win re-election—and become a casualty of Mitt Romney just the same.

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R Egg necklace made with emeralds, diamonds, rubies, and other precious materials.

Real jewelry is back. In the past year, sales of gold jewelry have risen nearly ten percent, and diamond jewelry sales hit an all-time high, topping \$12 billion.

Real jewelry is once again fashion news. The house of Chanel, known for its faux jewels, recently debuted a collection of jewelry resplendent with diamonds, rubies, sapphires, emeralds and real pearls—its first since the 1930s. Upstart designer Marc Jacobs caused a stir this fall by accessorizing his clothes with piles of diamond scatter pins. At a showing in Bergdorf Goodman, British designer John Galiano displayed over-the-top frocks draped with regal gems. Even designers as disparate as Bill Blass and Thierry Mugler are both working on their own collections of silver and gemstone jewels.

"People are wearing jeweled watches more than ever before," says Simon J.

Critchell, president of Cartier. "And diamond wedding bands are once again doing extremely well."

Real jewelry can also be real art. The American Craft Museum is hosting a special one-week exhibition and sale entitled "Gold & Silver 1994: Contemporary Jewelry and Objects," starting November 30. This show brings together the work of 45 top artisans who are leading the way in transforming jewels into stellar creations.

November has been designated "Real Jewelry Month" by Jewelers of America (JA), a trade organization comprised of nearly 12,000 retailers. All month, customers will be able to receive a free jewelry cleaning just by stopping into any JA member store. The message is clear: don't let "the good stuff" sit in a box waiting for a chance to come out and shine. Take out the real jewels, put on the glamour, and knock 'em dead.

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WORTH WATCHING



Albert Einstein once said that if he hadn't been a physicist, he would have become a watchmaker.

Judging from the burgeoning market for classic watches, the passion for timepieces that he harbored is shared by plenty of people. Right now, a fascination with the mechanical is in.

The classic watch is one of the hottest collectibles on the market today. Prices have dropped from the impossible highs of the late 1980s, when the market went haywire. And collectors are developing a more understated and personalized approach to buying.

The history of the portable timepiece dates back to the late fifteenth century, when watches—miniature clocks, actually—were worn hanging from belts like daggers. During the Victorian era, women heralded the fashion for wristwatches by hiding watches in their bracelets. But wristwatches were not widely popularized until World War I, when soldiers fighting in the trenches discovered that they were more convenient than pocket watches.

The classic watch first gained popularity in the late 1970s in response to technological advances made in watch manufacturing in Japan. Possessing the know-how to mass-produce inexpensive, reliable watches, the Japanese seemed poised to dominate the market. The Swiss, meanwhile, were suffering from a shortage of skilled craftsmen, which threatened to jeopardize their 150-year-old watchmaking tradition. Out of concern that the wristwatch as we knew it would disappear, a passion for the classic watch was born.

Following this scenario from the sidelines were a handful of savvy collectors, who quietly kicked off the collecting craze. (Andy Warhol amassed

a collection of about 100 watches, which eventually sold at auction for more than \$300,000.) In 1980, Sotheby's saw enough serious interest to hold its first major wristwatch auction; Christie's followed suit in 1981. "People had gotten tired of the soulless Quartz watch," notes Vivian Swift, head of the Fine Watches, Wristwatches and Clocks department at Christie's. Adds Joel Kopel of William Barthman Jewelers, "Suddenly, the whole market has turned around."

Even today, the classic watch market—like the vintage car market—remains largely a male domain. "A watch is one of the few pieces of jewelry it makes sense for a guy to own in a couple of different styles," says Kopel.

"Women's watches are less classic and more constrained by the fashions of the times," notes Daryn Schnipper, head of the Watches and Clocks department at Sotheby's. "That helps explain why even women are known to collect men's watches."

The finest watches on the market today were made during a Golden Age of 1930-55, when design and craftsmanship were at their peak. (Some have noted the similarities between watch and car design in this respect.) Most of these were the work of exclusive European manufacturers: Patek Philippe (where it still takes nine months to produce the company's simplest watch), Rolex, Audemars Piguet, and Cartier among them.

Patek, which holds the record of \$638,400 for the most expensive pocket

Premier sports watches include the G6000 series from Tag Heuer.





The St. Petersburg tank watch from Cartier is a popular style for women.

watch sold at auction, is considered among the very best in the world. But it is Rolex that is the world's best-known classic watchmaker, producing about 600,000 timepieces (as opposed to 17,000 at Patek) per year.

Yet demand for Rolexes far outweighs supply. The all-stainless Daytona, a new chronograph model which retails for \$3,900, is among the most coveted watches from Rolex. At Patek, the classic Calatrava, first issued in 1931, remains one of the most sought-after watches; it retails for \$7,850.

The popularity of watches with complicated extras, like chronographs, for example, mirrors a growing appreciation for the complexity of the watchmaker's craft. Among the super-deluxe watches, there is a strong interest in the Cartier Pasha, a luxury chronometer which runs as high as \$120,000, and which is one of the watchmaker's best sellers this year. The Royal Oak, with a face shaped like a porthole, is one of Audemars Piguet's perennial stars. Named after the famous battleship, it retails (with an 18k gold bracelet) for \$22,000.

Luxury sports watches are also increasingly popular and rising in value. The Swiss company Tag Heuer is introducing the first gold sports watch, the 6000 Gold Series; it sells for up to \$12,900 and is available in men's and ladies' models.

American makers like Hamilton, Longines, and Elgin also offer first-class vintage watches at great prices. Like all classic timepieces, they are good investments and well worth watching.

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Wedding and engagement rings come in all shapes and sizes. Legend has it that sapphires bring good health and good fortune. Today, diamonds are back in vogue as the stone of choice—and 75 percent of first-time brides today have the pleasure of wearing one.

Those in the market for diamonds may be dazzled, but they should at all costs avoid being blinded by them. Before purchasing, it's wise to have any stone three-quarters of a carat or larger graded by an independent certified appraiser. Jerry Ehrenwald, president of the International Gemmological Institute, says, "In a good diamond, there's a symmetry to the proportions—and that's what brings out the sparkle."

Until recently diamond shapes were limited to the traditional round brilliant or fancy pear, oval, marquise, and emerald silhouettes. Recent technological advances have yielded fiery and scintillating new cuts. Royal Cut diamonds range from 10 points up to 10 carats and appear as much as 50 percent larger than their apparent size because they're carved with extra facets.

Once a couple has bought or inherited a diamond, they can choose from three basic ways to mount the stone in precious metal. The six-prong setting is a classically elegant way to display a solitaire. One of downtown's largest retailers of diamond solitaires is Golden Jade Jewelry, which specializes in customized designing. A bezel setting

secures a stone within a metal rim for a more modern look. A tension setting dramatically suspends a stone of any shape between the circlet's opening. The diamond, visible from all angles, then appears to float in mid-air. Steven Kretchmer's stylish tension-set ring designs can be seen in various styles at Michael Eigen.

The prospect of a wedding and the merging of families evokes in some brides-to-be a sense of history, and vintage or antique engagement rings may please them most. Sentiment isn't the singular reason to purchase a piece of the past; their intricate old workmanship can't be duplicated. Genuine platinum pieces from the Edwardian and Art Deco periods are exceptionally popular now. Delicate filigree work on the sides of an estate piece and imperfect old miners' stones cut by hand, not computer, give these rings their unique appearance.

Vogue & Vintage sells a wide range of antique platinum and white gold wedding bands and engagement rings. Other good sources for vintage bridal jewelry are the estate jewelry departments of Macy's, Saks, and Bloomingdale's. Customers who want a marriage of the old and new can have multifaceted modern-cut stones placed in antique mountings.

For something a bit more unusual, the Native American collection at David Saitz spans decades of fine jewelry and art

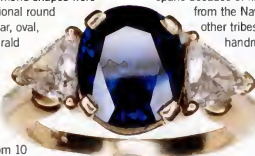
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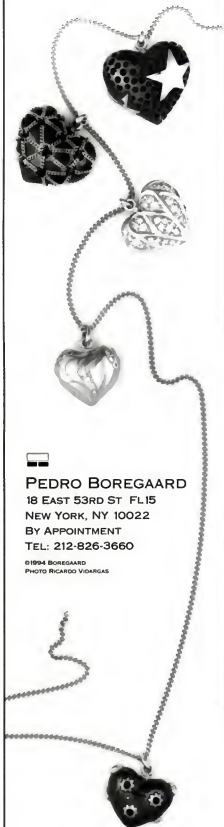


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SPECIAL ADVERTISING SECTION



Today's jewelers will tell you that everyone who owns cherished gold or precious stones should know how to keep them in their most beautiful, sparkling state. Cleaning can be done a number of ways, depending on the type of stone. For the precious stones—diamonds, emeralds, rubies, sapphires—the easiest method is to lightly scrub them with a soft brush in a bowl of warm water and mild liquid soap. There are also do-it-yourself cleaning kits available at most jewelry stores. A more costly method is the ultrasonic cleaner, which is like a dishwasher for your diamond. A note of caution: only the better ultrasonic machines are effective. Make sure you go to a reputable jeweler.

Most stores can steam your jewels to get out any dirt that's lodged in tight places. Taking your gold rings to the jeweler too often isn't a good idea though, because every time you polish some amount of gold is removed.

When you aren't wearing your jewelry, it should be stored in protective fabric-lined cases. Diamonds especially should be individually stowed to prevent scratching each other, as well as other gems. Gold jewelry also scuffs easily and should be stored with care. Silver, in storage, should not be exposed to light or air because it tarnishes quickly and can require heavy cleaning. Don't use plastic,

especially for pearls; remember, they need to breathe. If left in plastic, pearls will sweat and may disintegrate. Pearls should also be restrung every year with surgical silk to secure them. They should be washed in soap and water after each wear to remove skin oils and perfumes.

It's not just pearls, though, that need protection from beauty products. According to the Jewelers of America guide, you should always remove rings and necklaces before showering or using hairsprays, perfumes, make-up, or skin-cleaning solutions. All of these chemicals can create a build-up that can dull and even damage your favorite pieces.

There are also some important tips for watch wearers. If you have a mechanical watch, says Joel Kopel at William Barthman Jewelers, always keep it wound as tightly as possible. Mechanical and automatic watches should also be oiled and lubricated once a year, which can save them from a complete overhaul later. Kopel also recommends that waterproofed timepieces be waterproofed every year by an authorized jeweler.

Like watches, very old or vintage pieces need an expert eye. Monica Burke of *Vogue & Vintage* in Flushing, which specializes in antique jewelry, says that often what is holding a very old piece together is either accumulated dirt or glue, which may have been used at some point to fix a loose stone. Cleaning an old ring, for instance, may leave it in several pieces. A jeweler who specializes in very old jewelry should be able to advise you on the best procedure.

Onyx, bloodstones, and coral, which are often found in vintage jewelry, should never be cleaned with standard jewelry cleaner because they are porous and will absorb the alcohol in the cleaning solution. On the whole, Burke says, wiping any gem with a jeweler's cloth (never a rag) after wearing will maintain its sheen.

Those who shudder at the thought of even routine maintenance would be well-advised to consider jeweler Michel Eigen's comment: "The purpose of wearing jewelry is to have it look nice. The prescription is to be conscientious. Polish your jewelry once in a while. Like your shoes."

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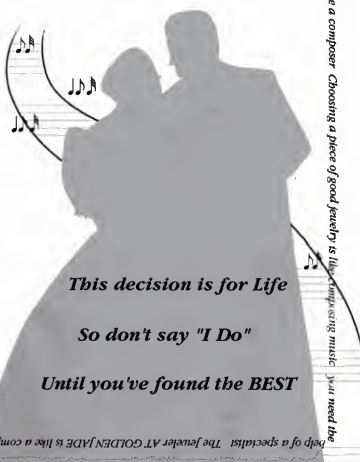
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Earth to Judge Ito

His threats to ban the press; his obsession with Faye Resnick's book; his interest in how Simpson plays in Tibet . . . trial? What trial?

DEAR JUDGE ITO, We would have written sooner, but we never dreamed that a criminal judge, in Los Angeles of all places, would get so flummoxed dealing with the media. We're a bit concerned. You've been threatening to throw reporters and cameras out of your courtroom for weeks. You're running off jurors because they watch Spanish-language cartoons, peek at the sports section, or watch old Barbara Stanwyck films. You're browsing through O.J. clippings from Lhasa, Tibet. Look, we understand. You wouldn't be the first person the media has driven over the edge.

It's time to get a grip. You've got a long trial ahead of you. And the trial is about murder, not media. If you're going to suspend the process every time some unemployed Brentwood ding-dong tells a story to the *National Enquirer* or Connie Chung, well, none of us will live long enough to see the verdict.

You need some perspective on journalism—some media counseling. We're here.

First off, never try to prohibit, correct, or delay broadcasts or publication. Even the Commies learned this in the waning days of the Empire. And why are you even reading Faye Resnick's trashy book, anyway? Bone up on some DNA precedents.

Your biggest mistake is in not grasping the dimensions of the media you're trying to control. The total number of households watching the programs you wrote letters to—*Larry King Live*, *Maury Povich*, and *Eye to Eye With Connie Chung*—add up to about 14 million people. That leaves a couple of hundred million still able to listen to the radio, watch TV, or buy Resnick's best-selling book. Will you ask stores to pull their copies?

Point Two: Don't overreact to individual stories. Americans are the world's most experienced media consumers—they understand news-as-news and news-as-cultural-graffiti. Faye Resnick's book may be the juicy story du jour, but the O.J. saga moves like a jet plane. Trust



us. Faye will not be remembered as one of the trial's pivotal personalities.

And if this coverage is so unfair to Simpson, then why does a nationwide poll show most lawyers think he'll go free? Shapiro, Cochran, Bailey, and Der-showitz don't need any help from you when it comes to creating favorable media environments for their clients. Besides, a whole string of recent cases—William Kennedy Smith, Erik and Lyle Menendez—suggests that defendants in hyper-publicized trials with high-powered lawyers have little trouble getting the criminal-justice system to work for them.

Another thing. *Never* give the press a chance to do its pompous serious-journalism thing. Not only does Connie Chung happily air allegations of murder; her boss and colleagues will have her sounding like Thomas Paine while she does it. And then we have to read *Times* editorials that declaim: "As former Chief Justice Warren Burger said two decades ago. . . ." Please. Remember when battles like this were waged over Watergate and the Pentagon Papers?

At your hearing on press coverage next Monday, you'll have many options better than banning reporters. Members of a jury pool might need sequestering or special instruction or counseling in dealing with all the coverage—some information about how media work.

The brick wall we come to here isn't whether or not the coverage is responsible but whether we accept the notion of democracy in media as well as in politics

and the law. Mull over this idea: There isn't too much coverage until Americans say there's too much coverage, at which point they'll stop watching and reading. That's as crucial a principle as the potentially conflicting right to a fair trial.

When you're done with Resnick, you might want to page through Neal Gabler's new biography of Walter Winchell, especially the part that describes his creepy but pioneering coverage of the Lindbergh kidnapping case. The book highlights at least one fascinating and contrasting reality of the Simpson trial: For all the journalists converging on this story, no equivalent figure has emerged. No single reporter has risen from the pack the way Winchell did in Flemington, New Jersey, or H. L. Mencken did at the Scopes Monkey Trial. When Bruno Hauptmann was found guilty, Winchell jumped up and down, yelling, "Oh, that's another big one for me!"

There's nobody today whose judgment of Simpson's guilt or innocence we really care about. For all their numbers, the members of the press are, paradoxically, much weaker than they used to be. You've bought into the hysteria about invasive media, but journalism these days doesn't shape our opinions so much as smother us with unfiltered information. Reporters aren't permitted to tell us what they think about what they see and hear, only to pass along what everybody else thinks and hears. And in any case, who would really follow the lead of Connie Chung, Maury Povich, or Larry King?

And as for the notion of banning cameras from your courtroom next week, drop it. What a lousy idea. It won't make the trial any fairer or the media any better behaved. That inconspicuous and authentically objective video camera, which allows the public to see for itself what the jury sees, is the best antidote to the kind of speculative leak-driven coverage you deplore.

Jon Katz can be e-mailed at JDKatz@aol.com

EXCLUSIVE NEW YORK
PENN + SCHOEN POLL

Will the City

LOOK BEYOND THE RELENTLESS TV attack spots: The race for governor is not a contest between George Pataki and Mario Cuomo. And despite Rudy Giuliani's dash across party lines to endorse the governor, it isn't a matter of Democrat vs. Republican, either. The real contest this year is between New York City and the rest of the state—the culmination of a twenty-year trend in which the city's political power has ebbed away. But what's surprising this year, according to a Penn + Schoen poll taken for *New York* last week, is that the city has a chance to hold the line against this loss of power, at least for four more years.

At the heart of the election are bitter and irreconcilable regional differences. Cuomo is now getting 63 percent of the New York City vote, according to our polls, but only 33 percent in the suburbs and 23 percent upstate (to win, he needs to move up in every category). Pataki has gained little ground in the city—only 26 percent of city residents are backing him, but his winning strategy requires him to get no more than that, as long as he pulls a commanding majority from the suburbs and upstate.

Here's how the race looks now: Cuomo, thanks in part to Giuliani's endorsement, has moved to within four points of Pataki, making re-election thinkable as the two enter the campaign's last week. With Perot wannabe Thomas Golisano of Rochester chipping away at Pataki in the north and the city coalescing around Cuomo, the phrase *he could win* is being heard about Mario for the first time in months. Anti-Cuomo fever

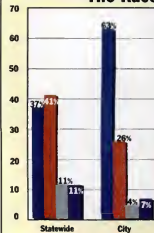
Poll Methodology

The *New York*/Penn + Schoen poll was drawn from 600 interviews reflecting public opinion before Rudy Giuliani's endorsement of Mario Cuomo. It included 62 substantive and 13 demographic questions. Another 263 interviews were executed after Giuliani's endorsement. In all, 863 New York State residents were interviewed by telephone at their homes between October 23 and October 25.

The polling was conducted by Penn + Schoen Associates, Inc. of New York, a national polling and political consulting firm. This year, the firm is working for Senator Daniel Patrick Moynihan.

The sample was derived by random-digit dialing of state residents. To participate, respondents had to be 18 years of age or older, registered to vote in New York State, and absolutely or very likely to vote in this election. The sampling error is plus or minus 3.3 percentage points at the 95 percent confidence level.

The Race



Win or Lose?

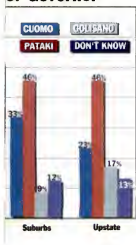
By Mark J. Penn and Douglas E. Schoen

(and more broadly chronic disaffection) remains high, but a rainy day upstate could make the difference for the governor.

All but written off by Labor Day, Cuomo has come back, gaining the most precious commodity a candidate can have—momentum, the often self-fulfilling perception of increasing popularity. In summer and early fall, Cuomo spent some \$3.5 million broadcasting Mario-boosting TV commercials that did almost nothing for his chances. Most voters were still dissatisfied with the governor, blaming him for taxes, job losses,

and a sense of rising criminal violence (never mind that the crime rate has been dropping). But last month, when Cuomo switched to attack spots—especially ones linking Pataki to Alfonse D'Amato—the numbers started to move quickly, as Pataki's lead was cut from around twelve points to four. (What should trouble the governor is that most of this was Pataki crossover—voters sliding to

or Governor



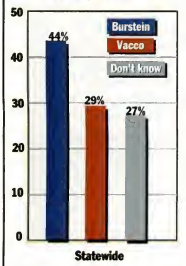
Golisano—not Cuomo gains.) In our experience, however, the candidate with the greatest forward thrust, even when trailing in the polls, has a chance to win.

Can Cuomo's momentum be sustained? The voters' mood remains surly, with 64 percent saying they want change. And Cuomo's statewide unfavorable rating remains a dismal, hard-to-overcome 55 percent. But just as Pataki was launching a new set of negative ads blaming Cuomo for letting violent criminals go free, Giuliani changed the chemistry of the race—not so much by praising Cuomo as by slamming Pataki as unfit to govern, thus causing some moderate voters to reconsider their inclination to oust the governor.

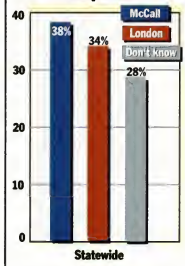
Political developments normally take some time to penetrate the public consciousness, but the Giuliani endorsement was no normal piece of news. We found that the media communicated



Attorney General



Comptroller



it literally overnight to an astonishing 82 percent of the electorate, causing one percent to switch from Pataki to Cuomo and another 5 percent to consider doing so. But the endorsement may not dovetail with Cuomo's re-election strategy. It runs somewhat counter to Cuomo's need to increase black turnout, and it may harden the sides in the city-vs.-upstate battle. Giuliani's endorsement emphasizes that Cuomo is better for the city, which renders his endorsement a net negative upstate. (Giuliani's popularity, a staggering 73 percent in town and 70 percent in the suburbs, plummets upstate—

could backfire in the suburbs.

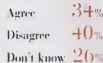
Cuomo's life-support system also depends on a large gender gap: His standing among women is a remarkable *twenty points* higher than it is among men. (Among women he leads by six points; among men he trails by fourteen.) Women's issues are the only key element of this race not related to geography; all over the state, voters feel that Cuomo better serves the interests of women than Pataki would. Having Betsy McCaughey on the ticket does not seem to be helping Pataki—and the recently broadcast McCaughey spot features the lieutenant-governor candidate by herself, thus failing to make any link between Pataki himself and women.

There's more bad news for Pataki in the New York/Penn + Schoen poll: Only about one in ten voters—the state's hardest-core Republicans—supports him out of enthusiasm for his candidacy. The rest—87 percent—plan to vote for him simply because they want Cuomo gone. What's more, Pataki's popularity rating stands at 36 percent favorable to 33 percent unfavorable, with 31 percent still saying they don't know enough about him to have an opinion—indicating that Pataki is still seen as more a vaguely unappealing generic figure than a real candidate. Cuomo has failed to convince voters of his accomplishments, but Pataki has failed to project himself as an honest, credible, and strong leader—incredibly personal traits that remain Cuomo's major assets. But the leadership and integrity that voters see in Cuomo don't translate into confidence in his problem-solving abilities. His personality, in voters' minds, is completely distinct from his performance. It's a case of governor as *Lufthensch*.

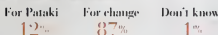
voters, so it's no surprise that the poll numbers correlate so precisely with the question of who voters think will help their part of the state the most—61 percent of city residents say Cuomo will help them, compared with 31 percent in the suburbs and 29 percent upstate. Unfortunately for the Cuomo camp, Westchester, Rockland, Long Island, and the city belong to the same media market, and those Cuomo-delivers-for-the-city commercials

WHILE THE VAGARIES OF THE CAMPAIGN are giving New York City some hope, historical trends have made it far more difficult for the city to elect the governor. A line of New York City-oriented governors dating back 70 years is inevitably coming to an end. As whites left the city over the past two decades, they were replaced by increasing numbers of blacks and Hispanics, many of whom seem uninterested in voting and some of whom are ineligible to vote. Between 1970 and 1990, the number of New

"Some people say that George Pataki is controlled by Senator Al D'Amato. Do you agree or disagree?"



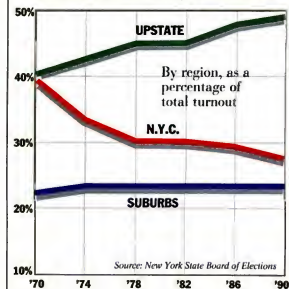
"If you are voting for Pataki, would you say it's because you want to see him in office or because you think it is time for a change from Cuomo?"



if only because he is the mayor of New York City.) Giuliani is trying to broaden his argument by saying Pataki's tax-cut plan would mean higher property taxes in the suburbs. Ten percent of suburban voters are seriously weighing the argument. But so far, the only sure effect of Giuliani's move is to prevent Pataki from establishing an electoral base in the five boroughs. With Ed Koch, David Dinkins, and Giuliani all supporting Cuomo, only a brain-dead voter would fail to get the message that the New York City elite feels Cuomo is a power source the city needs. When have these three—burdened with so much ego and mutual loathing—ever agreed on anything before?

VOTERS IN EACH REGION of the state have one thing in common: All feel that too many of their state-income-tax dollars go elsewhere, and too few come home to them. No governor could possibly satisfy the regional selfishness of all New York

Who Bothered to Vote, 1970-1990



An Affair to Remember

Charging in to save Cuomo, Giuliani gets the role of a lifetime

THERE WAS NO PLACE ON THE PLANET RUDY GIULIANI would rather be: on the steps of City Hall, in a spot somewhat to the right of Mario Cuomo, surrounded by cops, chased by camera crews, cursed by Republicans, cheered by Democrats, positively glowing at the center of a glorious political maelstrom of his own design. It was the day after Giuliani crossed party lines to endorse Cuomo—one of the true astonishments in New York political history, the kind of moment that makes old pols want to keep on living. No one had seen it coming, but the simultaneous blessing and betrayal, if only for its sheer audacity, should have been expected of this mayor.

Like any great move, it now seems inevitable, because it suits the political needs of a Republican mayor in a Democratic town and follows this mayor's favorite precept: *Confound expectations whenever possible. Go for the biggest splash.* What Giuliani's endorsement said, essentially, is that he wants to be the only bureaucracy-busting Republican around. If backing Cuomo amounts to an ideological contradiction, so be it. Giuliani will be bigger than politics. Like George Pataki, he wants to be a Whitman—but he'll be *Walt*, not Christie. He'll revel in his contradictions, and New York will revel along with him.

His timing was perfect. By waiting for Cuomo to gain momentum and Alfonso D'Amato to foul himself yet again, he was able to step dramatically into his favorite role: the man of conviction, facing down the bad guys, making tough but necessary choices, stirring hope and rage. By linking the endorsement to his latest round of huge, painful budget cuts—making his pitch for Cuomo during live-TV time that had been set aside for a budget address—Giuliani gave weight to his argument that the city can't afford Pataki, and gave Cuomo a bill payable after Election Day. He had something for everyone last week. Democrats got to watch a Republican taste Rudy's boot. Republicans got to indulge all sorts of pulpy revenge fantasies. And voters got a Giuliani they'd glimpsed during the 1993 campaign: the La Guardia-like outsider who puts his city above all else. If anyone missed the connection, Rudy was there on the steps to remind them.

"When I ran, I gave myself the independence to do this," he began, "because I said I might do it. It was a very difficult decision, not in terms of the choice—that was relatively easy—but because I understand the hurt it causes some partisan Republicans." That supra-political pose reminds local folks why they like Giuliani and plays well across a nation that has only disdain for political-party animals. "I think one of the reasons people are so turned off about politics today," he said, "[is] because we don't act like we're real people."

The pose had been earned. And Giuliani was almost be-

lievable when he said that all the talk about his strategic and gubernatorial aspirations was "speculation on things I haven't thought about, haven't decided, may never happen. They're all in the future. *Who knows? Who doesn't know?*" It's endless, useless speculation. ... I don't weigh [the political risk] because American politics changes every day, and I'm doing something most Americans respect—being independent." He has left local GOP chieftains like Guy Molinari far, far behind; the way he's going, he could win re-election as the candidate of the New Alliance Party. But his budget problems are so bad that he needs big-government brethren—Clinton in Washington, Cuomo in Albany—to keep things stable while he downsizes. Cutting money for soup kitchens and day-care centers can't be Giuliani's idea of a good time (the City Council will likely restore those cuts, anyway), but he's in a deep hole and looking for ladders. He knows firsthand how hard it is to put an austerity

program in place, and he sees Pataki as someone who will both the job, cutting aid to the city and forcing Giuliani to raise taxes. He looks Pataki in the eye and sees the \$6-billion water-filtration plant Pataki would doubtless force him to build. He blinks, looks again, and sees Al D'Amato.

No wonder he's risking four years of revenge to prevent a Pataki victory. He plunged ahead, not just endorsing Cuomo but indicting Pataki as "vacillating, ambiguous, inconsistent ... guided and scripted by others." Less compelling, unfortunately, was Giuliani's assertion that Cuomo, "if he wins, will govern more effectively, more wisely. [He] has learned a great deal from this election. And that new insight will give him the strength and determination to establish his place in history."

Cuomo has been saying the same thing—without showing any sign that it is true. Ask him if he will cut the size of his government and Cuomo says, "We've already done it"—as if a state budget growing at three times the rate of inflation were something to be proud of.

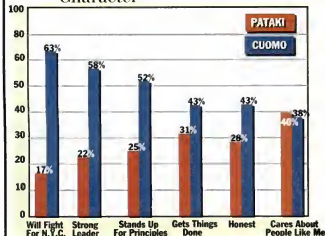
New Yorkers may wake up next year to find a rogue Mario still in office—transigent and free-spending, a stranger to the line-item veto, driving the economy into the ground. If so, they'll vote again—this time with their feet—and blame Giuliani, which may prove to be a bigger part of his political risk than encouraging the wrath of D'Amato. But on a sunny day on the steps of City Hall, none of that could be a concern. Rudy Giuliani was the center of the universe. Cuomo had reformed; the mayor had staked his future on it.

"Did Giuliani's endorsement make you change your vote?"

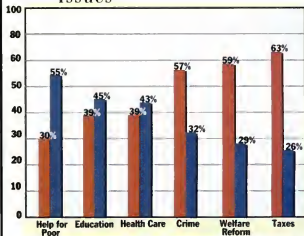
	switched	considering	No change	Don't know
Statewide	1%	5%	94%	0%
NYC	2%	3%	96%	0%
Suburbs	0%	10%	90%	0%
Upstate	0%	4%	95%	0%



Character



Issues



AS PEROT DISCOVERED, voters around the state have something in common—a sense of anger and frustration. Nearly two thirds of all voters believe New York is going in the wrong direction. (In a September 1987 poll, only 41 percent felt this way.) When a majority says “wrong direction,” it’s usually impossible for an incumbent to win re-election. In New York City, Cuomo’s hometown, 46 percent of residents say they would like to move out. Minority New Yorkers, perhaps because they are most likely to be crime victims, are more likely than whites to say they want to move out of town.

Changes in ideology, party memberships, and demographics have conspired to shove New York State to the right in the last few years; the defeat of Robert Abrams demonstrated that a statewide campaign against liberalism could work in the land of F.D.R. and Bobby Kennedy. When asked how their views have changed over the past few years, 29 percent of state voters say they have become more conservative, 16 percent call themselves more liberal, and 54 percent say they have stayed the same. Suburban and upstate residents in particular have been drifting right. Even Jews, who remain among the most liberal and supportive of Cuomo, report that they are becoming more conservative (this can be seen in a

takes—but the visceral sense of expropriation among upstate voters is what gives resonance to Pataki’s tax and welfare-reform messages.

Pataki is winning on the anti-tax theme, but not because of his actual tax plan—most voters still know nothing about it. When they are told of his plans to cut taxes by 25 percent, seven of ten reject the claim as outlandish. The only bigger laugh they’re getting this year is the governor’s assertion that he has already lowered state taxes—two thirds of voters dismiss it.

The death-penalty issue continues to motivate close to half the electorate to look kindly on Pataki. But New Yorkers are realists: They may favor the death penalty, but they harbor no illusions that it would solve the crime problem. Of all voters, women in New York City are most concerned about crime—and yet they are overwhelmingly Cuomo voters.

Only one issue transcends regional differences—abortion. This is a pro-choice state, with 70 percent agreeing that it is extremely important to protect a woman’s right to abortion. New York may have become more conservative on fiscal issues, but it has not wavered on abortion or the rights of women.

Which candidate will prevail? For Cuomo to win, the city will have to cast close to 30 percent of all the votes in the election—up from 27 percent in 1990—and then give the governor three quarters

of them. Giuliani’s pro-Cuomo argument must take root in the New York City suburbs, giving the governor a still-unlikely 42 percent there. Cuomo must get just over a quarter of the upstate vote. To complete the winning picture, Golisano will have to siphon at least ten points from Pataki.

It’s a tall order—and if any of these categories falls short without a surge somewhere else, Pataki moves into the governor’s mansion. The challenger must get the focus off Giuliani’s endorsement and back to Cuomo’s record in order to keep Cuomo’s suburban vote below 40 percent. Pataki is still ahead, so he will avoid taking risks—but he could use a debate to shore up his credibility. (Going a few rounds with Cuomo would go a long way toward making him seem fit for office.) His strategy—endless repetition of simple slogans about crime and taxes—has gotten him this far, and it is unlikely he has any more tricks up his sleeve. He may not need any. The pattern of recent elections (Christie Whitman’s victory in New Jersey, for instance) has been for change-hungry voters to focus on their anger in the voting booth, confounding the polls that forecast a close race. Pataki is betting this will happen for him.

If it does, Pataki’s victory will definitely mark the end of New York City’s hegemony in state politics. He would become the first major elected official without any base of support in the city—even D’Amato did better in the city in 1992 than Pataki is likely to do this year. But even if some tactical tour de force manages to keep Mario Cuomo in office for another four years, all the trends—in demographics, voting patterns, and ideology—point to a day soon when the city will be losing money battles with both Washington and Albany. The budgetary consequences for the city will be dire. No wonder three mayors are standing together to re-elect the governor from Queens. ■

“Has Pataki put out a plan to cut state taxes?”

Yes	No	Don’t know
43%	26%	31%

“Pataki says he will cut state taxes by 25 percent. Do you believe he will be able to do this?”

Yes	No	Don’t know
23%	68%	9%

“Cuomo says he has cut state taxes during his twelve years as governor. Do you believe this is true, or is it not true?”

True	Not true
27%	65%

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The invitations had been mailed, the menu prepared; everything was planned down to the last detail for a \$500-per-couple, black-tie fund-raiser for Mario Cuomo on October 10.

The setting would be *Rasputin*—a garish Russian cabaret and restaurant on the edge of Brighton Beach. But on the Friday before the Monday event, the Cuomo campaign staff pulled the plug. Officially, they said, there was a scheduling conflict. Discreetly and quite unofficially, federal investigators had warned the Cuomo campaign that *Rasputin* was a bastion of the *Organizatsiya*, the Russian Mafia.


Just a few years ago, the FBI denied there even was a Russian mob. But five months ago, in the wake of at least fifteen gang-hit murders in Brighton Beach and evidence of a burgeoning alliance between Russian gangsters and the Italian Mafia, the FBI set up an elite squad to combat what experts say is the most important organized-crime wave of the nineties. Yet despite the alarms raised by the Feds, investigators in the Brooklyn D.A.'s office continue to downplay the significance of the Russian mob, and city cops from the 60th and 61st Precincts moonlight for them as bagmen and muscle.

Marat Belupula,
Brighton Beach's
one-time bootlegging
baron, at his 1992
trial for tax evasion.

Photograph by Jeff Mermelstein

The Organizats

Brooklyn's booming Russian mob is slicker, smarter, and much more



"We Italians will kill you," a John Gotti associate once warned a potential snitch. "But the Russians are crazy—they'll kill your whole family."

At Rasputin, diners enjoy bottles of ice-cold vodka and a Vegas-style floor show.

By Robert I. Friedman

NY

anier than La Cosa Nostra

PHOTOGRAPHED BY ELI REED
FOR NEW YORK

ONE AFTER THE OTHER, STRETCH limousines pulled up in front of an unremarkable two-story building squatting on the corner of a blighted stretch of Coney Island Avenue. Out of each stepped a big Russian in a tuxedo, more often than not accompanied by a blonde in a low-cut gold lamé evening gown. As they stepped through the etched brown metal doors, they were ushered into another world, like something out of a B-movie made 6,000 miles away.

Black-and-brown imported Italian marble covered the floor of the foyer; a hand-painted mural of St. Petersburg's skyline led into a cavernous nightclub, where couples sat at tables with rose-colored tablecloths laden with slabs of sable, skewers of beef, and ice-cold bottles of Absolut. As multi-colored

bers of the Genovese crime family, peered across nearly empty vodka bottles at an equal number of hard-faced Russians—a new era in organized crime in America was born. Italians and Russian gangsters had worked together since the Brezhnev era, when the first wave of Russian criminals descended on Brooklyn. The Russians loved films about the American Mafia and took great pains to emulate their predecessors' sense of style. But on this night, they had more in common than a taste for heavy gold chains and open collars. The Russians were finally powerful enough to sit at the same table with the Italians. No longer semi-comic *Godfather* pretenders, the Russians were arguably just as ruthless and, by some accounts, considerably wealthier. From its base in Brighton Beach, the *Organizatsiya* had grown from a neighborhood extortion racket to a brutal, innovative, multi-billion-dollar-a-year criminal enterprise, pulling down major scores in heroin and weapons smuggling and insurance fraud. The Russian mob may not have been around for 70 years, like La Cosa Nostra, but it already had more than 300 members in the New York area alone, making it larger than the Bonanno, Colombo, or Lucchese crime families.

The Italians were not entirely flattered by the gaudy imitation; they had warned their Russian colleagues against glitzy nightclubs that might attract the attention

distributor and then, in February 1992, allegedly ordering the torching of the man's office when he refused to pay a "mob tax." Through informants in the NYPD, the Mafia learned that federal indictments were coming down. Zilber was a liability.

On November 20, 1992, Vladimir was summoned to a meeting in Manhattan with Genovese crime-family figures who accused him of jeopardizing the business. A huge man with a trip-wire personality, Zilber was not cowed. "If I go down, you go, too," Zilber told the Italians. "I'm not going to prison."

"Zilber had big balls," says the Genovese associate. "Unfortunately, he used them for brains."

Zilber's sour-tempered performance stoked the Italians' fears. If he talked, he could implicate Daniel Pagano, a 42-year-old Genovese capo who got a penny out of every 27 cents in gas taxes that the Russians stole (the Gambinos got an additional penny from the Russian bootleggers). Pagano was mob royalty. His



“Look at the money I spent.” That’s what it

lasers crisscrossed the room, a Russian pop star crooned Top 40 from the motherland and, for the honored guests that evening, Sinatra ballads.

This was Rasputin, the Winter Palace of Brooklyn.

Off to the side stood two barrel-chested men, beaming, almost giddy. For the Zilber brothers, Vladimir, 32, and Alex, 34, everything had led up to this June 1992 gala opening. They had arrived in Brooklyn as penniless Jewish refugees from Odessa thirteen years before. Their father was a foreman in a New Jersey pillow factory, their mother a seamstress there. The boys, however, had quickly realized that the honest, hardworking immigrant was a chump game; they had made more money than their parents ever dreamed possible from gasoline bootlegging and money laundering. The Zilber brothers—Vladimir as informal head of U.S. operations, Alex as their Russian liaison—had become dons in the Brighton Beach mob; this was their Russian cotillion.

When the Zilbers took their place at the head of the table—where a row of dark-suited Italian-Americans, all mem-

bers of the FBI and the media. (Just last Wednesday, the *New York Times* featured Rasputin in its “Living Section.”) Not long after Rasputin’s grand opening, investigators examined its books. The ledgers showed the restaurant had been renovated for \$800,000, but according to one Genovese crime-family figure, the imported Italian marble in the men’s bathroom alone cost a half a million dollars. In fact, more than \$4 million had been put into Rasputin. “*Look at the money I spent.*” That’s what it tells you when you walk in,” says the Genovese source. “No legit guy is gonna invest that kind of money in a restaurant. The Zilbers wanted a place to sit with a big cigar in their mouths, and then fuck the broads that come in there.”

“The restaurant is gonna be their downfall.”

In the end, it was not Rasputin, and it was not the FBI; it was mob business as usual that took Vladimir Zilber down. The Genoveses had “staked” Zilber’s gasoline-bootlegging operation in exchange for a percentage of the tens of millions of dollars he made evading state and federal excise taxes. But he had gotten reckless, shaking down an FBI undercover agent posing as a gasoline

late father, Joseph, a convicted narcotics trafficker, had been fingered by Mafia snitch Joseph Valachi as a hit man for the Genovese crime family in the fifties. Young Daniel, who ran a faction of the family business with his father, was involved in the record industry, loan-sharking, and gambling.

A well-placed Russian mob source says that after the acrimonious Manhattan meeting, Zilber was supposed to go to a sit-down with Pagano in Brooklyn. According to the Genovese figure, however, Zilber was actually heading to Brooklyn to work out a new gas scam, which he was concealing from Pagano. Whichever, this much is known: Although he often traveled with four Genovese bodyguards, Zilber was alone when he steered his battered 1989 Ford Taurus off the FDR Drive and onto the Brooklyn Bridge during rush hour. As he approached the ramp, a car braked in front of him. Another car pulled up alongside. A shotgun blast hit Zilber in the side of the head, blasting away his optic nerve and filling his brain with bullet fragments. If Zilber’s window had been open, doctors say, he would have been killed.

Russian and Italian underworld sources agree that the hit could not have hap-



On a recent Saturday night at Rasputin, guests pass through dubiously brown doors and into a gaudy world of imported Italian marble, Russian murals, and a gitzzy floor show that features a crowd-pleasing gangster number (below).

tells you when you walk in," says a Genovese figure of Rasputin.



pened if it had not been sanctioned by Pagano. "He's lucky his head wasn't blown off," says the Genovese figure. "Victor was a loose cannon. Shutting him up was an act of survival."

After the shooting, Anthony "Fat Tony" Morelli, a reputed capo in the Gambino crime family, materialized next to Zilber's bed in Bellevue intensive care. Morelli whispered something to the wounded Russian. Zilber subsequently refused to talk to the police, and the case was closed for lack of cooperation.

Two days after the ambush, an army of federal agents, under the code name "Operation Red Daisy," fanned out across the tri-state region and Florida with more than 200 search warrants, confiscating evidence and freezing assets of the alleged bootleggers. Several months later, Zilber and six other Russians, as well as five Gambino crime-family figures, were indicted in New Jersey for federal excise-tax fraud, money laundering, and racketeering. Eight pleaded guilty and are awaiting sentencing. Zilber's case was severed from the others; his attorneys allege that brain damage has left him incompetent to stand trial.

It hardly matters. The government seized \$550,000 in cash from Zilber's safe deposit box. His \$1.2-million house in New Jersey is in foreclosure. His wife walked out. But the fall of Zilber has done little to contain the *Organizatsiya*. Even with Zilber's forced retirement, his crowning achievement, Rasputin, continues to be mob central, a magnet for wiseguys from Little Italy to the Volga.

IT WAS ONLY IN MAY THAT THE FBI SET up a squad specifically to fight Russian organized crime, and even now the Feds don't seem to realize how late they are. "What we really don't want to happen is to have that monster get so big that it's really extremely difficult to tackle," William A. Gavin, the head of the FBI's New York office, says. "Quite frankly, we don't want it to develop into the kind of thing that Italian organized crime developed into."

By some accounts, the *Organizatsiya*

has already developed into a new, improved Mafia; not as large as the Italian brand but potentially very much more difficult to tackle.

"The Russians are world-class criminals—the best white-collar criminals in the world," says Roger Berger, criminal investigator with the New York State Department of Taxation and Finance. "They are the best with documents, they are multilingual, they are international, and they don't mind committing a murder or two to further a business venture."

The FBI, which had placed the Brighton Beach Russians at the bottom of its criminal pecking order, is now trying to play catch-up, with not much success. "One of the big problems is trying to get people in the community just to talk to us," Gavin says. "It goes back to not trusting somebody who represents the government or the state."

It's simpler than that. No one in Brighton Beach wants to be branded a *stukatsh*, a snitch, and risk a visit from a big Russian. As a John Gotti associate caught on a government wiretap once warned an oil-company executive, "We Italians will kill you, but the Russians are crazy—they'll kill your whole family."

With few informants and only a superficial knowledge of New York's 200,000-strong Russian émigré community, the FBI knows it doesn't know much. Raymond C. Kerr, the head of the FBI's new Russian unit, says there are three or four Russian crime families operating in Brighton Beach, with outposts in at least five other U.S. cities. The largest family consists primarily of Jewish émigrés, many of them from Odessa; a second family is from Tashkent, in Uzbekistan. The FBI believes they are Muslims; people in the community say they are Jews. A third family is from Ekaterinburg, in Russia. As far as the FBI's Gavin and Kerr can tell, the families have a Cosa Nostra-like pyramid structure with bosses or godfathers at the top, followed by *consigliere* or advisers, and crews. Other law-enforcement experts disagree. "You can't put them in a

family," says one DEA official. "One day, two guys are trying to kill each other, and the next day they are doing a dope deal together." He adds that while Italian wiseguys often specialize in particular criminal enterprises, the Russians are generalists. "Whatever opportunity affords itself—that's what they do that day."

Not content with plundering America, the Brighton Beach mobs have forged criminal partnerships with gangs in Russia, where they are stealing the former superpower's vast natural wealth. According to Gavin, ex-KGB agents employed by Russian mobsters have set up sophisticated money-



"The Russians are world-class

laundering operations in the U.S. and Russia that include a matrix of dummy companies here and abroad, to funnel the reservoir of illicit cash to offshore accounts. The money is used to expand into other types of crime, most notably narcotics, weapons smuggling, and commodities fraud. Meanwhile, the *Organizatsiya*, in league with La Cosa Nostra, has taken over casinos, nightclubs, and banks in the former USSR.

Recognizing the severe destabilizing effect that organized crime was having on Russia's tenuous democracy, FBI director Louis Freeh told a Senate subcommittee in May that the war against the Russian mob "is critical—not just for the Russians but for all of us, because the fall of democracy there poses a direct threat to our national security and to world peace." Freeh traveled to Russia, where he proposed launching "a lawful, massive, and

Vladimir Zilber, the old boss.



Vyacheslav Ivankov, the new boss.



Daniel Pagano, the Genovese capo.



Evsei Agron, Brighton Beach's



New York Post

Under the
Brighton Beach
Avenue El, where
the Organizatsiya
was born.



criminals," says a Fed. "The best white-collar criminals in the world."

coordinated law-enforcement response" against Russian organized crime. He suggested setting up an international data bank and training Russian police in American investigative methods.

That relationship is foundering. "There is a great distrust on the American side of the integrity of Russian law enforcement," says Rutgers criminologist James Finckenaue, who has a grant from the Justice Department to study Russian organized crime. "They want to sell their information. They think if the information is valuable, it must be worth something. These are badly underpaid people who are looking for money from wherever they can get it." And, as the Genovese crime figure says, "We'll always be able to pay more than the FBI."

Dirty cops from Brooklyn's 60th and 61st Precincts are already on the *Organizatsiya* pad, say both Berger, the state tax

investigator, and U.S. Customs agent Joel Campanella. Employed as bodyguards, bagmen, and chauffeurs for Russian godfathers, the cops make \$150 a night or more for special jobs, the officials say. Several years ago, Campanella wrote to NYPD internal affairs about the problem; his complaint was apparently ignored. Just a few months ago, Berger, acting on a tip from a reliable Russian underworld source, spoke with internal affairs, telling them about dirty cops working at Rasputin and Metropole, as well as traffic cops participating in phony-car-accident scams with the Russians. Instead of investigating the complaint, he says, IA tried to browbeat him into giving up his sources. "I said, 'First of all, these guys [the cops] are conduits of information between the precinct and the Russians,'" Berger says. "And that would be just perfect, to turn my informant over to you so he can get killed." Meanwhile, on many nights, two off-duty cops in expensive suits nurse drinks at a front table in Rasputin. Alex Puzaitzer, Rasputin's manager (and Alex Zilber's brother-in-law), admits he employs the cops to keep the peace.

While Puzaitzer doesn't mind having certain cops around, he contends that law enforcement's so-called war against the Russian mob is really an ill-disguised campaign of anti-Semitism. "Russian people were beat up here by police," Puzaitzer says. "They were insulted and abused."

The attempt to portray the police as a bunch of Jew-hating cossacks may have chilled the Brooklyn D.A.'s prosecutorial fervor. "I think Joe Hynes has got politi-

cal ambitions and no ambition to keep Brooklyn safe," says an assistant U.S. Attorney who is among a number of state and federal law-enforcement officials who criticize his lackluster pursuit of the Russian mob. "There is a constituency out there that he has always pandered to—the Jewish community—and I'm one."

Hynes refused to comment. But two of his office's top criminal investigators downplayed the threat posed by Russian organized crime in an August interview with the *Times*. "As organized crime in America, they are a flea on a horse," said Peter Grinenko, an investigator who has been working on Russian crime cases in New York for more than a decade. Asked by *New York* to comment on the *Organizatsiya*, Hynes's man Grinenko said, "My assessment is that there are too many fucking reporters out there that are making [Russian] godfathers. How does that sound? Would you quote me on that?"

Grinenko openly admits that he has had extensive business ventures in the former Soviet Union, including a project to manufacture an American cigarette there. Law-enforcement officials experienced in Russian crime say that it can be difficult to do business there without working out an accommodation with organized crime. "If Grinenko is making money in Russia, I mean, how do you do that without playing the game?" ponders the assistant U.S. attorney. Grinenko responds, "They don't know what they're talking about. You can work over there if you know what you're doing." The Brooklyn D.A.'s office declined to comment.

first don. Boris Nayfeld, the enforcer.



The New York Times

The New York Times

But the FBI's Kerr says the Brooklyn D.A.'s attitude reminds him of how "the FBI [under Hoover] denied the existence of La Cosa Nostra."

The *Organizatsiya*, meanwhile, is actively trolling for much bigger friends. Eager to curry favor with Governor Cuomo, Puzaitzer and several associates helped organize an October 10 fund-raiser for the incumbent at Rasputin. Approximately 250 couples had already paid \$300 to reserve a table when Cuomo's Victory '94 committee canceled the black-tie gala on October 7. The FBI had alerted Cuomo's staff that Puzaitzer, whose name appears on the printed invitations as one of the official hosts, had pleaded guilty in 1990 to receiving stolen money orders. "There was a rumor, to tell you the truth, that this restaurant belongs to Russian mobsters," Puzaitzer says. "I know that all the people here in the corporation are legitimate. Russian Mafia? I don't think there is such a thing."

"There are chauffeurs and taxi drivers who know Rasputin is a wiseguy place," scoffs Ray Jermy, former head of a joint federal-state bootlegging task force on Long Island. "Come on. At the lower end of the spectrum people know. There had to be somebody on the campaign committee who said, 'Brighton Beach, Russian Mafia, let's check it out.'"

(Cuomo, in particular, should have been careful. In 1985, Lawrence Iorizzo,

large prostitution and gambling ring from West Germany.

Agron was one of 5,250 Soviet Jewish émigrés to enter the United States that year, many of them gangsters sent from Russia by the KGB. During the déteé days of the early seventies, Brezhnev had agreed to allow the emigration of thousands of Soviet Jews, but much as Fidel Castro would do several years later with the Mariel boatlift, the KGB simply emptied its prisons and shipped over thousands of hard-core criminals, some extremely recent converts to Judaism. In the first wave of Russian Jewish immigration after World War II, more than 40,000 Russian Jews settled in Brighton Beach, a formerly middle-class Jewish neighborhood that had so badly decayed that even the local McDonald's had shut down.

Under the shadow of the elevated subway tracks on Brighton Beach Avenue, the newly arrived Russians revived the neighborhood, creating a miniature replica of the motherland, replete with Russian-language cinemas, delis, and bathhouses. The Russian thugs almost immediately organized armed gangs to prey on the community they had helped create.

Agron was Brighton Beach's first don. From a modest office at the El Caribe Country Club, a catering hall and restaurant, Agron ran a vicious extortion ring

another through a daisy chain; one dummy company was designated the "burn company," the one required to pay the taxes to the IRS; instead, the burn company sold the gas at cut-rate prices to independent retailers with a forged invoice stamped ALL TAXES PAID; the bootleggers pocketed the money; and the burn company, no more than a post-office box and a corporate principal—usually a Russian émigré living in a rooming house on Brighton Beach Avenue—disappeared.

When John Gotti was told about the scam by a family associate in 1986, the Dapper Don was heard to reply over a government bug, "I gotta do it right now! Right now I gotta do it!" Subsequently, heads of four of the five New York Italian Mafia families imposed a relatively small two-cents-per-gallon "family tax" on the Russian bootleggers, yet it became their second-largest money-maker after drugs.

While Balagula was eventually convicted in two separate federal tax-fraud cases (most recently on October 13, in Hap-pauge), several of his protégés were so successful that they've created a self-contained, vertically integrated behemoth, which includes oceangoing tankers, refineries, fleets of gasoline trucks, truck stops (down to the greasy spoons), and scores of gas stations. The "venture capital" from bootlegging has financed weapons, narcotics, and commodities deals.

"There are chauffeurs and taxi drivers who know Rasputin is a wiseguy place," scoffs one investigator. Cuomo's campaign committee didn't.

a 450-pound convicted bootlegger testified to Congress that he had made political contributions to Cuomo in 1984 from bootlegged funds, asserting that he had done so "at the direction of people above me"—including Michael Franzese, the so-called Yuppie Don.)

Ironically, nine years after Iorizzo's revelations, and at a time when New York's gubernatorial candidates have made a tax cut the leading campaign issue, it is still the Russian mob that is collecting a half-billion dollars a year in motor-fuel revenue, and not the state, says New York State taxman Berger. "New York is hemorrhaging this money," he adds glumly. "The cancer is beyond lymph nodes."

"The Russians didn't come here to enjoy the American dream," he says. "They came here to steal it."

EVSEI AGRON, A SHORT, GRANDFATHERLY man, attracted little attention as he passed through Immigration at Kennedy Airport on October 8, 1975. He listed his occupation as "jeweler." Perhaps he once was. But he also had served seven years in a Soviet prison camp for murder and, after leaving Russia in 1971, had run a

that terrorized the Russian émigré community and by 1980 was bringing in more than \$50,000 a week. But as often happens in this type of success story, on May 4, 1985, Agron was shot twice at point-blank range in the right temple as he waited for the elevator in his Park Slope apartment building. A few days later, Marat Balagula, a former black-marketier from Odessa, moved into his late boss's office at the El Caribe.

With advanced degrees in economics and mathematics, Balagula brought a sharp mind as well as a knack for structure and discipline to the *Organizatsiya*. Whereas Agron was basically a street thug whose technical expertise didn't go beyond discovering new uses for his cattle prod to torture his extortion victims, Balagula wanted to lead the *Organizatsiya* into the upscale world of white-collar crime. His knowledge of global markets allowed him to make millions in the arcane world of commodities trading. Like the crime barons of the Prohibition era, Balagula made his Midas-like fortune from bootlegging. But Balagula's product was gas—not booze.

Balagula didn't invent gasoline bootlegging, but he perfected it: He moved gas on paper from one bogus distributorship to

The Brighton Beach mob's success was ensured by its reach. During the Soviet Jewish exodus in the seventies and eighties, Russian gangsters infiltrated the refugee staging areas in Italy, Germany, Israel, and Austria, where they recruited unemployed émigrés to join their criminal enterprise. "Now," says a DEA official, "not only do you know criminals from your hometown [in Russia] but you got guys in cities the world over who are learning the local law-enforcement system, the monetary system, how the banks work. And they are just beating the hell out of us."

One of law enforcement's rare victories over the *Organizatsiya* was the arrest last January of Boris "Papa" Nayfeld, a 47-year-old bodybuilder who is accused of masterminding a multi-million-dollar, international heroin-smuggling ring. Nayfeld, who was Balagula's chauffeur and bodyguard, is suspected of killing Agron and orchestrating the Brooklyn Bridge hit two years ago on Vladimir Zilber. Nayfeld's heroin ring obtained the drug in Thailand and smuggled it into Singapore, where it was stashed in TV picture tubes and shipped to Poland by a Belgium-based import-export firm that Nayfeld had muscled his way into, says a

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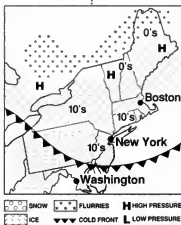


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DEA official. Russian couriers from Brighton Beach with valid U.S. passports "bodied" the heroin into the U.S. through JFK. It was then sold to Sicilian mobsters in Brooklyn. Another faction of the ring sold the heroin out of the S&S Hot Bagel Shop next to Katz's Delicatessen on East Houston Street. The DEA was impressed. "What's unique," says one official admiringly, "is that these guys were actually controlling it from the source to the street." Nayfeld, who maintains his innocence, is being held without bail.

But perhaps more helpful to law-enforcement efforts than Nayfeld's drug arrest is that the *Organizatsiya* has, of late, been shaken by a series of bloody internal battles over turf and ego. Nayfeld, for example, has a brutal rivalry with Monya Elson, the Zilber brothers' 43-year-old enforcer from the city of Kishinev, over who has bragging rights as Brighton Beach's No. 1 strongman.

Elson, who served time in Israel in the late eighties for narcotics smuggling, once worked out of an office in Rasputin—where he was a hidden co-owner—earning \$300,000 annually as the Zilbers' enforcer. According to law-enforcement sources, Nayfeld put out a \$100,000 contract on Elson, who subsequently survived four attempted hits, each clumsier than the last. In 1991 in Brooklyn, Elson took a bullet in the hand waving off an approaching gunman. In November 1992

The FBI's Gavin believes Ivankov intends to take over all the Russian crime groups in Brooklyn. The Old Guard in Brighton Beach believes the same thing. "When Ivankov came into town, I never saw such fear," says the Genovese figure.

(Asked about Ivankov's alleged hidden interest in Rasputin, manager Puzaitzer says, "It's absolutely absurd. I know a lot of different people, and I don't even know this guy, whatever his name is.")

When Alex Zilber asked one of his Genovese partners to arrange a sit-down with Ivankov, the mobster offered to have the Italians wipe out Ivankov. But Alex pleaded with the Italians not to go to war. "I'll be okay here in Brighton Beach," he said, "but they'll take me out in Russia [where he has extensive business interests]. Let's pay him."

The Mafia isn't as easily intimidated as Alex Zilber. "The Brighton Beach boys are crazy, but they are still a pimple on an ass next to the Italians," boasts the Genovese figure. "Ivankov would never take on the Italians. No Russian ever has. If the thieves-in-law challenged us, they'd never leave Brighton Beach alive."

In late September, Ivankov celebrated his partnership in Rasputin with a lavish champagne party there. He had more than one reason to party. Among them was the fact that the FBI seems unwilling to arrest him. "We know he's probably involved in criminal activity," Gavin

shot him on a Brooklyn street corner in full view of a busload of school children several years ago. A onetime bootlegger, he says that an ex-business partner commissioned the hit to settle a score. Before the ambush, he had been one of the top gangsters in Brighton Beach. Even now, he's working, running an extortion ring at Kennedy airport from his wheelchair. He "taxes" Russians \$1,000 to retrieve their shipped goods from Aeroflot.

Lifted onto his bed by his son and the masseur, the Russian sighs, looking more like a young Buddy Hackett than a notorious criminal. "Look what they did to me," he says softly. "Look how everybody has to step over me. They ruined my life."

Yet talking about the *Organizatsiya* reinvigorates him. "The Russians are stronger than the Italians," he says assuredly. He doesn't mean tougher. He means wealthier. "Saudi Arabia is small potatoes," he boasts. "The U.S. goes into Moscow with \$100 million of aid, and the mob walks out with \$105 million. They have so much money it would take years to count it with a computer."

"You have to understand the Russian mentality," he lectures. "In the former Soviet Union, the only way to survive was to scam. Wages were a fraction of basic subsistence. You and your family would die if you didn't play the system."

"The Russians come here with the same mentality. They get \$400 a month in wel-

"Even people who extort businessmen are making a living for their families," the big Russian says. "Of course, some people are greedy."

in Los Angeles, a gunman walked up to Elson and fired at him at point-blank range, but the gun jammed. Three days later, Elson's car was destroyed by a bomb. Police found the charred remains of a man who they believe was either Elson's driver or the errand bomber. On July 26 of last year, Elson, his wife, and a nephew were wounded by shotgun fire as they got out of a car on East 16th Street in Sheephead Bay. Elson retreated to Israel, where he's preparing his comeback. "He's training young Israelis," says a Russian wiseguy. "He will return, and you'll see a war like you've never seen before."

Several months ago, with Elson gone and Rasputin undefended, Vyacheslav Kirillovich Ivankov strolled in and demanded a piece of the action. Ivankov's arrival from Russia was tantamount to the coming of a great white shark. Ivankov, who is not even nominally Jewish, is known as a "thief-in-law," a member of a secret criminal society that was forged in Russian prisons before the Revolution. One of a handful of bosses of bosses, Ivankov arrived with Sasha Graber, a Jewish aide de camp, and more than 100 bone-crunching associates—"the kind with no necks," says the Genovese crime figure.

admits, but says deporting him is the INS's job. "The INS knows he's here illegally." The INS is overworked, he adds.

IT'S A COOL OCTOBER EVENING. In one of the well-kept Art Deco apartment buildings that line the seaward side of Brighton Beach Avenue, a big Russian is sprawled on his back on a leather workout bench. A masseur kneads his lumpy body. The living room, where he spends hours every day, is decorated like the interior of a coffin, with wallpaper painted to look like gathered gray satin. He watches a 32-inch color TV through a mirror.

"The police steal the drugs and kill everybody," he says, watching a Russian-language movie. "I've seen it before."

The Russian has an enormous chest and huge belly, but his legs are spindles. The masseur helps him sit up. Two large craters are sunk deep into his fleshy white back. They were made by dum-dum bullets that shattered his spine.

The Russian was once an imposing figure, standing over six-foot-four—a man who favored floor-length black leather jackets with ermine collars. He was wearing his favorite jacket, a .45 concealed inside, when an assassin on a motorcycle

fare, but their rent might be \$800. They may not have skills or a language. Even people who extort businessmen are making a living for their families. Of course, some people are greedy."

The FBI says that of the 200,000 Russian émigrés in the region, some 2,000 are hard-core criminals. The ex-bootlegger says there isn't a Russian in Brighton Beach who doesn't have a family member who is either connected to the mob or paying off an extortionist.

"For Russians, enough is never enough. If a Russian makes \$20 million, he wants \$40 million. They never know when to stop. There is a saying in Russia: 'The house is burning and the clock is ticking.' It means you have to keep making money every minute."

"Even Russian racketeers and crooks want their children to be doctors and lawyers. But some of the kids have learned that they can make more money by being crooks," he says sadly. "Young Russian kids with M.B.A.'s are getting jobs on Wall Street. They are setting up all kinds of scams. They'll hurt a lot of people. There'll be a lot of suicides."

"In this country, it's so easy to make money," the Russian says. "I love this country. I would die for it."

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Anti-fur activism is now as chic (and facile) as buying a pair of plaid thigh-highs.



Have naked supermodels become the torchbearers for radicalism in our time?



Photographs top, Elia Roberts; center, Jeff Christensen/Gamma Liaison; bottom, Elia Roberts.

Strik



By Sarah Ferguson

ke a Pose

IT'S A QUIET FRIDAY AFTERNOON IN THE Revillon fur salon at Saks Fifth Avenue, and Dan Mathews is looking for something to handcuff himself to. "Things like this are always good," he says, rattling a T-stand holding \$50,000-worth of sheared beaver. A bored-looking English teenager lounges on a nearby sofa, watching her mother model a sable-trimmed cashmere coat in a three-way



After the photo session this August for PETA's new campaign: (from left) Todd Oldham, Cindy Crawford, Dan Mathews.

PHOTOGRAPH BY STEVEN KLEIN

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Mathews with Naomi Campbell in Paris.



"For Halloween, the Go-Go's Jane Wiedlin and I went as a C slave. Kirstie Alley and Parker Stevenson want to pose

mirror. "That one's too old for you, Mummy," she says.

"Wearing fur at all dates you," Mathews blurts out. "No young person would be caught dead in a fur coat." Just then a red-faced man in shirtsleeves comes flying out of an inner office and grabs Mathews by the arm—his scouting mission is over for now.

"This is neither the time nor the place," the salesman enunciates carefully, determined not losing his cool. "I'm going to have to ask you to leave immediately."

"You have nice breath, by the way," Mathews says brightly as he's hustled out past the lamb-lined denim barn jackets. "What kind of gum are you chewing?"

"Devil gum," snarls the furrier.

Mathews, the charismatic 29-year-old director of international campaigns for People for the Ethical Treatment of Animals (PETA), couldn't be more pleased. If fur salesmen are referring to themselves as the Antichrist, then PETA's message must be hitting home.

Over the past year, the animal-rights group has cranked up its confrontational anti-fur campaign, besieging the industry with a steady barrage of confrontations, wacky stunts, and carefully orchestrated media events. PETA's efforts to destroy the fur business represent only one aspect of the group's larger agenda, but it's by far the most visible. Aided by celebrity supporters like Paul McCartney, k. d. lang, Kim Basinger, and Alec Baldwin, PETA has staged well-publicized raids on the offices of *Vogue* and Calvin Klein, and enlisted a cadre of buck-naked supermodels to pose in its ads. In the latest pictures, debuting this month, Cindy Crawford wears nothing but a faux-fur hat designed for PETA by Todd Oldham—and a cat. The hats, which will be sold at Tower Records, are made of recycled plastic bottles. "It's so p.c. you could throw up, right?" says Oldham.

With this kind of celebrity wattage, it's little wonder that Britain's *Time Out* magazine recently declared animal rights the No. 1 hip cause on the planet, eclipsing AIDS, homelessness, and all the other depredations that afflict mere humans. And much of the credit belongs to Mathews, a six-foot-four-inch attack dog and strangely messianic presence. A self-proclaimed "media slut," Mathews has a frightening instinct for publicity and for harnessing celebrity to politics. His ongoing A-list party makes other causes look as wan as a PTA meeting.

Talk to anyone in the fashion business and you can smell the anxiety. "Ralph did fur a long, long time ago," a Ralph Lauren spokesman says pleadingly. Calvin Klein, Donna Karan, and Anne Klein recently abandoned their fur licenses. This fall, PETA's siege of the fashion indus-

try will reach new levels of intensity. Now PETA is going after the big one, Karl Lagerfeld—unrepentant fur lover, world-class *récherché* sybarite, and designer of the luxe fur collections for Fendi in Rome and Maximilian in New York. Plans are in the works to invade either Lagerfeld's New York offices—a surprisingly unsplendid suite on Fifth Avenue—or the posher confines of the Maximilian salon at Bloomingdale's. "Please tell Mr. Mathews that Karl Lagerfeld lives in Paris, not here," Jack Pearson, vice-president of Maximilian, says nervously. If Lagerfeld falls, can the rest of the fur industry be far behind?

PETA'S SUCCESS COMES DURING an otherwise fallow period for left-wing stunt politics and for celebrity progressivism in general (remember the anti-nuke movement and pro-Sandinista movie actors?). Only a few years back, groups like ACT UP, Queer Nation, the Guerilla Girls, Earth First!, Greenpeace, and the Women's Action Coalition (WAC) could hold their chosen targets hostage with flamboyant demands and threats of sabotage. Once media faves, they've since, in varying degrees, faded from the spotlight. WAC, which only two years ago claimed 5,000 members in 32 cities, is now "pretty nonexistent," says its former spokeswoman Tracy Essoglou. "It sort of ate itself." The election of Bill Clinton robbed the group of an easily demonizable adversary. "Once we lose the enemy," Essoglou says, "the left tends to disintegrate."

That's basically what happened to the gay-advocacy groups Queer Nation and ACT UP. "Queer Nation in a lot of places is pretty much dead, and a lot of significant players left ACT UP," says Michelangelo Signorile, columnist for *Out* magazine, former ACT UP leader, and a man once notorious for outing closeted gays. "It's inevitable—people are screaming to be let in and then they're let in. Once you are given the voice, you better be responsible. You can't just sit and scream at them. You have to be careful to talk rationally when they're listening. PETA may not feel it's time yet."

The way Mathews sees it, PETA's "sort of an ACT UP for animals." PETA, and its claimed half-million members worldwide, evidently don't feel the need just yet to moderate an agenda that advocates an end to *any* exploitation of animals for human use. That includes clothing made of fur, leather, suede, shearing, down, wool (the sheep get *nicked*), and silk (silkworms are boiled alive); red meat, chicken, fish, dairy products, eggs, and honey (bees are smoked from their hives at harvesttime); zoos, circuses, horse



Mathews with k. d. lang near Los Angeles.

...cruelty-free bondage couple. I was her naked with their 2-year-old. RuPaul's a friend."

ances, and rodeos; and any product testing and medical research involving animal experimentation, even for AIDS or cancer.

It's not that PETA doesn't care about people, insists co-founder Ingrid Newkirk. "There's no trick to relating to yourself, your family, your own species. We're saying don't be stingy with your compassion." Mathews says that "billions of chickens, rats, pigs, and other animals are consumed by human greed in various industries every year. People should feel compelled to fight against any form of suffering. I choose not to draw the lines on who or what I care for. At one point, someone might have said a Jew is not a person. I'm sure people who fought for civil rights in the sixties heard the same argument: 'Why do you care about the blacks?' I was always drawn to creatures who were the most defenseless—children and animals. It's worst for animals, because they can't communicate. Animal rights is perhaps the final frontier of social evolution."

It's comparisons like these that have gotten PETA into hot water in the past. Newkirk is still defending her infamous Auschwitz analogy, an argument she introduced in the early eighties in which she likened the death of 6 million Jews in the Holocaust to the annual slaughter of 6-billion broiler chickens. "Animals are individuals. When it comes to feelings like pain, hunger, and thirst, a rat is a pig is a dog is a boy. You need to be compassionate across the board." Is it compassionate to heckle fur wearers on the street or to invade someone's office? "Inconvenience is different than hurting and killing living beings," she counters.

Calvin Klein was more than inconvenienced by PETA's occupation of his office in January. He was outraged. Nevertheless, he agreed to meet with Mathews and other PETA members. They showed him their four-minute video depicting the horrors of trapping and fur farms, and he showed them the door. But days later, Klein announced he was getting out of the fur business. (In his statement, he said the decision was made before PETA's protest.) "The Calvin thing was a real defining moment for us," says Mathews. "It showed that if you play hardball, you win." The fact that Klein, like many other designers who've abandoned fur, still works with shearing, leather, suede, and other animal products doesn't stop Mathews from claiming victory. "We're encouraged by any small step anybody takes. We don't want to ice the cake before it's baked." (Klein declined to comment.)

Mathews's greatest insight is his seemingly intuitive (not to say cynical) understanding that causes are as much about trendiness as they are about conscience. His campaign recalls P. J. O'Rourke's

acidic comment that the left prevailed in the sixties because that's where the babes were. "We're a fun group," Mathews says. "Action-oriented, but also fun." By leavening their grim undercover investigations and confrontational raids with zany publicity stunts and campy events like the "Fur Is a Drag" ball, PETA has devised an MTV-generation smorgasbord for potential activists with short attention spans. "People don't want to be informed, they want to be entertained," says Mathews. "This way, they're getting the message without even realizing it."

Putting rock musicians and movie stars front and center is an essential part of this strategy. Mathews, who started as a \$10,400-a-year PETA receptionist in 1985, has turned the cultivation of famous people into a vocation. "Many of my closest friends happen to be celebrities," he muses. "I just see celebrities as activists, like me. As an activist, I look for any opportunity to get attention—they know that. We don't need managers or publicists. I can just call k. d. lang at home in L.A. or in Vancouver, because we're friends."

And so he calls—and calls and calls. "For Halloween a few years ago, the Go-Go's Jane Wiedlin and I went as a cruelty-free bondage couple. I was her slave. I got cruelty-free bondagegear at the Pleasure Chest and an animal-supply shop—all rubber, canvas, and cotton. . . . I had dinner with Kirstie Alley and Parker Stevenson at their house. They want to pose naked with their 2-year-old son. . . . RuPaul's a friend. We always get into some kind of trouble. . . . Whenever I'm in England, I always go out and visit the McCartneys. But it's not like I'm asking Paul what was on his mind when he wrote 'Lucy in the Sky With Diamonds.' It's like we're cousins or extended family.

"We're insiders now," he marvels, all the while insisting he is still "basically white trash. I have fun taking out the garbage. The least exciting part of my job is being a celebrity troll. I'd much rather be taken away in handcuffs—I've been arrested I don't know how many times all over the world." He's writing an article for *Details* rating jails of the world with one to five stars (Hong Kong's is the best, Chicago's the worst).

The guy who grew up listening to Pretenders albums in Orange County, California, now dances till dawn with his idol, Chrissie Hynde. "We'd been out all night,



Where They Stand

Designer	Working With Fur
Giorgio Armani	no
Bill Blass	no
Gianfranco Ferré	yes
Carolina Herrera	no
Marc Jacobs	yes
Christian LaCroix	no
Norma Kamali	no
Donna Karan	no
Calvin Klein	no
Karl Lagerfeld (for Fendi and Maximilian)	yes
Ralph Lauren	no
Bob Mackie	yes
Mary McFadden	yes
Isaac Mizrahi	no
Claude Montana	yes
Oscar de la Renta	yes
Jil Sander	yes
Arnold Scaasi	yes
Richard Tyler (for Anne Klein)	no
Valentino	yes

Celebrities on the PETA Bandwagon

Musicians: k. d. lang, Chrissie Hynde, Paul McCartney, Freddie Jackson, Carnie Wilson, the B-52's, the Go-Go's, the Indigo Girls, Eddie Vedder

Actors, etc.: Kim Basinger, Alec Baldwin, Elvira, Lady Bunny, Bea Arthur, "Pat" (Julia Sweeney), Rue McClanahan, Sarah Gilbert, Sabrina LeBeauf, Kevin Nealon, Mary Tyler Moore, Woody Harrelson, Hugh Grant, Jason Priestley

Models: Naomi Campbell, Christy Turlington, Cindy Crawford, Beverly Peele, Tatjana Patitz, Tyra Banks

Celebrities Still Wearing Fur in Public

Sophia Loren, Tommy Tune, Debbie Reynolds, Robin Leach, Aretha Franklin

What becomes a Legend most?

After prices dropped, wealthy women no longer wanted "to buy something their maids could have," says a fur executive.



Hype/Counter-Hype: Tommy Tune in Blackglama's next campaign....

and he said to me, 'I feel so spiritually connected to you,' Hynde recalls. 'Chrissie's absolutely one of my best friends,' says Mathews. The day she visited PETA headquarters—at his invitation—was "the first day in my life that I ever felt anything but despair," Hynde, a longtime vegetarian, says. "Face it, most people are natural-born followers. To see this growing army fighting, especially in America, one of the most conservative countries in the world—I was flabbergasted."

When word leaked out about a proposed PETA ad campaign starring River Phoenix, who had just OD'd ('I Wouldn't Be Caught Dead in Fur' was the tagline) and Kurt Cobain, who had just shot himself to death ('You Need Fur Like a Hole in the Head'), Hynde decided to change her will. 'I said, 'In the event of my death, I invite them to exploit my name and likeness in any way they see fit.' Mathews, says Hynde, is "a phenomenon—totally resilient, unstoppable. I feel like a big sister to him." But she also fears for his life. "You can't go up against these multinational companies. These are very dangerous industries. They deal in blood and profits. I worry that someone will take him out altogether. But if he died in the name of this cause, we'd all be popping open champagne bottles. That's the way we all want to go."

Perhaps the weakest plank in PETA's platform is its unwavering condemnation of

stormed *Vogue's* offices to protest the magazine's refusal to run an ad depicting the fur industry's cruelty to animals, B-52's singer Kate Pierson was among those arrested. "During the raid, some people at *Vogue* were laughing," she recalls. "But some looked horrified. They do get a little bit afraid, and that's not terrible."

SOMEHOW, THE FUR INDUSTRY doesn't see it that way. Taking a page from the tobacco-industry playbook, it's set out to depict Mathews and his ilk as mad p.c. vandals whose true aim is to rob Americans of their personal freedoms. "Consumers are getting sick and tired of the whole notion of someone dictating their behavior," says Karen Handel of the Fur Information Council of America (FICA). "What we decide to wear in life is a basic liberty. If I want to have a steak for dinner, wear a fur, or use some medical procedure that involved animal research, I have a right to do that." "They're the bullies in school—the bully flunks out," scoffs Lawrence Schulman, vice-president of Alixandre furs. "That sort of stuff went out with Stalin."

If the fur industry is modeling its rhetoric after the tobacco lobby's, PETA's protests are often uncannily similar to those of the far right, Operation Rescue's in particular. What separates these animal-rights fundamentalists from the peo-

ple who surround abortion clinics? "The difference is that we're nonviolent and we have a sense of humor. We engage in publicity terrorism, but we're against physical violence," says Mathews. "Your average fundamentalist Christian condemns you to hell if you don't believe."

Designer Marc Jacobs, who designs a line of furs for Birger Christensen aimed at hip, young customers, doesn't see the difference. "That's so wrong," he says, "for people who are so concerned with the ethical treatment of animals to attack other people. They wouldn't want anyone to spray paint in their offices. What if someone threw paint on their vinyl coats because they didn't believe in chemicals?"

Mathews's rationale that he "wouldn't want anything done to an animal that he couldn't personally do to an animal" doesn't hold water with Jacobs, one of the few young designers still working with fur. "I'm sure a nose job's disturbing to watch, but I'm not against nose jobs. If minks were running around in Central Park, there would be poison down for them." As yet, Jacobs hasn't been targeted for any protests, in part because he and Mathews have developed a rapport of sorts. "He's what I call a cynical trendy," Mathews says. "I think he's a very sensitive person. He just has a block against doing the right thing."

Meanwhile, the dueling ad campaigns continue. PETA's high-profile "naked" series, introduced in 1990 and still running periodically on billboards and buses, has featured the likes of Kim Basinger, Naomi Campbell, and Christy Turlington, all of whom posed for free. Jason Priestley

... Lady Bunny, host of the "Fur is a Drag" show.



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"I'd rather go naked than wear fur."

—Christy Turlington



"Many of my closest friends happen to be celebrities," says Mathews. "I see celebrities as activists, like me. As an activist I look for any opportunity to get attention—they know that."

and girlfriend Christine Elise will be the first to bare all in the next phase of the campaign, which stars families and couples. How does an industry respond to this much fabulousness? The fur council's latest ads star A-minus-list model Yasmeen Ghauri swathed in opulent furs, and a recent ad supplement in *The New York Times Magazine* depicted what the association's Handel calls "high-profile individuals" such as TV and Broadway producer Gladys Naderlander and ballerina turned actress Leslie Browne, best known for her 1977 performance in *The Turning Point*. Not exactly superstars.

Adman Peter Rogers, who has art-directed Blackglama's celebrated "What becomes a Legend most?" campaign since it began in 1968, admits that recruiting celebrities with the requisite amount of glama is becoming more and more difficult. "A lot of people wear fur, but they won't pose in it. People are threatened. They're afraid they'll lose record sales or movie tickets." This year's legend, Tommy Tune, may be well known, but he's not in the same league as Barbra Streisand, Lauren Bacall, and Bette Davis, all of whom posed as Blackglama legends in '68.

After cold weather, the fashion establishment is the fur industry's best friend. This year's much-heralded return to mid-century-style glamour is giving the industry hope that large numbers of women will once again lust after pelt. In this month's *Vogue*, a portfolio entitled "Rethinking Mink" is devoted not to animal cruelty but to a new "youthquake" in fur design. In one photograph, a woman talks on a pay phone wearing a cuddly white mink by Marc Jacobs over a trashy

see-through shirt and sequined pants—it's campy, off-handed, *ironic* luxe.

WILL THE SMART SET SUDDENLY RUSH OUT EN masse to buy? The fur industry thinks the rebound is already underway—its numbers show that domestic retail-sales figures are up for the second year in a row, to \$1.2 billion. They had plummeted to \$1 billion in 1991 from a heady \$1.8 billion in 1987. Independently, the International Trade Commission—measuring production and import/export figures—placed U.S. consumption at \$338 million last year, down from \$705 million in 1989 but up from \$283 million in 1992. And Mediemark Research, Inc., which polls buying habits, says 5.4 million Americans bought furs last year, down from 7.6 million in 1989.

"The industry shrank to a certain degree," says Alexandre's Schulman. "The weak ones were weeded out when the economy took a nosedive." But that decline had little to do with PETA, insists Bernard Groger, co-publisher of *Fur World*, a trade weekly. "PETA's effect on the fur business is largely media hype. The fur industry is its own worst enemy. By teaching the public to wait for bargains, they're blurring the lines between high-quality and lesser-priced furs." Caught after the 1987 stock-market crash with huge inventories, salons started discounting their merchandise. Meanwhile, firms like Jindo and the Fur Vault began marketing cheaper pelts to working women—suddenly it seemed as if anyone who wanted a fur coat could have one just by waiting for a sale. As a result, fur lost much of its exclusivity. Wealthy women "didn't want to buy something their maids

Who could say no?
Christy Turlington's ad for
PETA last November.

could have," says Kim Major, creative director of Birger Christensen furs. Fur wearers simply "weren't adored anymore."

Locally, the healthy market for lower-priced furs has made Stanley Schwartz a very happy man. As the fur buyer at A&S in downtown Brooklyn, Schwartz has what Groger calls "the biggest pencil in the metropolitan area." A&S has the highest sales in the city, a particularly impressive achievement when you consider that tonier salons are peddling \$42,500 reversible sable ponchos and the bulk of A&S's fur business is coats in the modest \$2,000–\$5,000 price range. A recent newspaper ad featured a \$999 mink coat that can be purchased on a credit plan for only \$47 a month. To the upwardly-mobile types who presumably buy at A&S, PETA's touchy-feely "fur is gross" message is not likely to have much of an impact—indeed, given the nation's currently virulent anti-p.c. mood, PETA agit-prop could even backfire.

Still, while the United States is still second only to Italy in fur sales, domestic pelt production has been dwindling for years—the number of mink farms, for example, has declined from 1,027 in 1988 to 502 last year, according to the government. "To the best of my knowledge, fur farms in this country are either finished or dying," says Roger Caras, president of the ASPCA. But that doesn't mean the fur industry is history. "People still emulate movie stars," says Caras. "If Roseanne shows up tomorrow in a mink tent, every overweight woman in the world will want one."

But it is the fashion models—who ironically, by dint of what they do, tend to be the least politically correct members of the celebrity class—who hold the fur industry's future in their dainty unclothed hands. This is a long way from the Weathermen, but it stands to reason that the politics of voguishness should generate this new breed of voguish politician. And a message that says, essentially, "This is, like, so *uncool*!" is the one that stands the best chance of reaching the adolescent girls who are tomorrow's potential fur customers. At this week's fashion shows in Bryant Park, model Fabienne Terwinghe will circulate a "Models of Compassion" petition for mannequins who want to publicly swear off fur. "I was shocked to find that people didn't know that models *do* care," she says. Terwinghe has also posed for the "naked" campaign. "When you get five naked models together," she says, "people pay attention."

Jewish Life in Tsarist Russia: A World Rediscovered.



Once believed lost forever, this legendary assemblage of objects and lore, collected by Shlomo An-sky, the renowned ethnographer, political activist and writer, will be on view for the first time in the United States at The Jewish Museum in New York. Over 300 objects and photographs related to Russian Jewish life prior to World War I – including costumes, household items, ceremonial objects, textiles, papercuts, illustrated books and colorful folk

prints – provide intriguing insights into the way of life of what had been the largest Jewish population in the world.

Lufthansa has supported this historic exhibition, drawn from the collections of the State Ethnographic Museum, St. Petersburg, from the very start, accompanying it on its way from Amsterdam, via Cologne, Frankfurt and Jerusalem, to New York. Our mission – bringing people and cultures together across frontiers – is

thus extended to include an important civilization once inaccessible to many in our modern world.

"Jewish Life in Tsarist Russia: A World Rediscovered"

From the Collections of the
State Ethnographic Museum,
St. Petersburg
October 9, 1994 - March 5, 1995
The Jewish Museum
1109 Fifth Avenue at 92nd Street
New York City

Folk art depiction (Lubok)
of a Seder meal.
From the Collections
of the State Ethnographic
Museum, St. Petersburg



Lufthansa



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On the

Travel photograph by Yoichi Nagata/Photonica; bus photograph by Paul Manangan.

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Guide to the Caribbean You'll Ever Need. Promise

Beach

THERE IS NO SUCH PLACE AS *the* CARIBBEAN—ONLY A MIX OF CONTRADICTIONS, a many-minded sea of islands impossible to know completely; diverse frictions of Europe, Africa, and America; a floating sunny balm of our winter weariness and ennui. In our imaginations they seem to glimmer from afar, an unreal hodgepodge of white sand, blue-green water, palm trees, breezy verandas; locals are invited as long as they stay friendly. It is a dream of prosperity, which for some means no more tourists for miles and for others means nine holes of golf and rum served punctually at four. For many the dream means, ultimately, a place they return to year after year.

And because the dream is so vivid, so polished by advertising, sometimes the reality disappoints. How could it not? For any outsider is inevitably hoping to find a Caribbean answer to problems at home, and as days grow darker and

By Anthony Weller

YORK

3611



Kids see the darnedest things.

colder these can seem ever more acute—and unavoidable. Still, herewith a compendium to help you eliminate alternatives, sidestep guidebooks, and speed the (temporary) escape. . . .

Unless otherwise noted, all offer swimming, water sports, and usually tennis; diving and fishing are often available also. Prices quoted are usually for two people in high season (December 15 through April 15), with meals (MAP) only if noted. Some resorts are all-inclusive: food, liquor, and taxes and gratuities that can easily amount to another 25 percent of your bill. It's worth asking if any special winter packages are available—and if you wait until mid-spring, you'll save a lot.

Most Authentic Burst Of Local Color

A HALF-CENTURY AGO, THE CARIBBEAN really was exotic: isles of hot rhythm, vibrant colors, outlandish eroticism. Strange lands colonized in familiar languages. Now that Rambo and MTV pop up everywhere, you have to listen harder and look closer for the local singularity.

Cockfighting has pretty much vanished except on the French islands, despite their efforts to ban it. To see the quick lash of claws, bloody feathers, and extravagant arguments and betting, check out **Martinique's** Le Pitt de Balata (eighth kilometer on the Route de Balata, above Fort-de-France) on Saturday afternoons. When you tire of the gladiators, there's always live *zouk* music.

Carnival flourishes nowhere as monumentally as it does on **Trinidad**, the Bali of the Caribbean. The 120-man steel-pan orchestras and giant-masked dancers

surge in a vast bacchanal on Shrove Tuesday and culminate by crowning a new Monarch of Calypso—the music that ideally “makes politicians cringe and women’s bodies turn to jelly,” according to one observer. You can check out next year’s contenders most evenings at the Mas Camp Pub (French Street at Ariapita Avenue; 809-623-3745) in Port of Spain, whose nightlife may be as energetic as Havana’s was back when.

Those in search of imported culture who ooh and ah at the mere idea of **Mustique** (imagine! Princess Margaret’s villa for rent! Jagger! Bowie!) should remember that the name means “mosquito.” This covey of the rich and famous and their villas-for-hire survives largely due to Basil’s Bar (809-456-3350), without question the swankiest low-key bar anywhere and almost certain to contain a celebrity—recently, Michael Caine and Spike Lee. Open from 8 A.M. until the last friend staggers home. Wednesday “jump-up” (buffet) nights are best.

The Latest, Greatest Places

B ECAUSE OF the economy, few resorts of quality have opened in the past year. And at any new joint, you pay a price for getting

there first: The food’s not right, the manager’s overbearing, or they can’t get the frogs out of the toilet. Three notable to try, or at least watch:

The Grace Bay Club on Providenciales (**Turks and Caicos**, 809-946-5757; fax 946-5758) is elegant. In a Spanish stucco-Lego style, it has all the usual possibilities: a 12-mile beach, a cloverleaf pool, and 22 balconied suites that really are self-sufficient. You can move in for months and not have to wash your clothes in the marbled Roman tubs. There’s Latin American wooden furniture, Turkish rugs, Brazilian and Haitian art; a Michelin chef, dinners in open-air thatched palapas lit by torches (“It’s almost bizarre to have food that incredible,” says one habitué, “in the middle of nowhere”); even the New York Times by fax. From \$240.

Strawberry Hill (fax 809-944-8400; 800-00POST)—just opening as you get your copy of this magazine—is a re-creation of a nineteenth-century traditional compound set in 26 acres of **Jamaica’s** Blue Mountains, where the coffee comes from. Owned by Chris Blackwell,

who started Island Records and brought us U2 and Bob Marley, Strawberry Hill offers guests the chance to avoid sand and the rabble of oily sun-worshippers—an old-fashioned British idea. At 3,100 feet and a good hour from beaches, the plan is to sip tea and meditate in the botanical gardens and wonder at the lush mountain surroundings and the din of Kingston far below. Antique island furniture, iron lamps, four-poster beds, verandas, eighteen rooms in twelve villas. From \$250 up.

Saba, a Dutch Lipulit, is all vertical and

Insider's Caribbean

fashioned British idea. At 3,100 feet and a good hour from beaches, the plan is to sip tea and meditate in the botanical gardens and wonder at the lush mountain surroundings and the din of Kingston far below. Antique island furniture, iron lamps, four-poster beds, verandas, eighteen rooms in twelve villas. From \$250 up.

Getting There:

American Airlines (800-433-7300) has the most nonstop flights from the New York area to major Caribbean destinations, and many more connecting flights through its hub in San Juan. American’s flights generally originate from JFK and arrive in the islands with plenty of time for you to make connections. If you’re flying out of Newark, Continental (800-231-0856) has at least six daily nonstop flights to the more popular islands. Once you’re down there, local carriers such as LIAT, BWIA, and ALM can drop you on the small and ultra-exclusive isles (St. Marks and Bonaire, *par exemple*) that some of the bigger airlines won’t touch.

Many resorts and hotels will, of course, offer guests assistance in getting to and from their compounds. The more remote and secluded the site, the more detailed the help you’re likely to receive. Some resorts even have planes to ferry guests from the large airports around the Caribbean to their exotic locales. Inquire about those possibilities when you book.

Only the Dominican Republic requires anything more than a valid U.S. passport for entry. The Dominican Republic also requires a tourist card (\$10). It’s easy to get and is usually available en route to Santo Domingo.



*Where Sand, Sea
and Memories meet.*

I go at my own pace.

*Eating is a function of
desire, not the ticking of a clock.*

*I stroll down shimmering,
pristine benches.*

*A different one each
day. If I want. I decide.*

*A lazy afternoon swim in
the warm Caribbean waters.*

*Everyone understands
what I'm saying.*

*For a change, a vacation
that doesn't take forever in
getting there.*

It's right next door.

*When it's over, I'll just
close my eyes and remember
each tranquil moment.*

Culebra, Puerto Rico.

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experiences within your reach.*

ex-volcanic, with no beach: a quiet little island for someone who wants a good place to finish writing a book. Willard's (599-462498, fax 462482) is small, intimate, and unknown. It's perched at 2,000 feet, with pool, a cliff-side Jacuzzi, tennis courts, views of neighbor islands, and only seven rooms (\$150-\$300). Saba has the shortest airstrip in the region, but some of the best diving. (Its reefs are a protected marine park.) This is where they filmed jungle scenes for the original *King Kong*.

Most Thrilling Diving

S NORKELING IS LIKE kissing. Scuba is going all the way. Diving with tanks changes one's life: The planet never looks the same afterward.

The Small Hope Bay Lodge (**Andros**; 800-223-6961 or 809-368-2014), on the largest and wildest inhabited island in the Bahamas, has just the right approach to the sport. It's designed "to take the macho out" and help people dive safely along a magnificent, protected 140-mile barrier reef, the third-largest in the world. The resort has twenty rock-and-pine cottages along a bay, with a swimming beach adjacent. After 35 years, it has the finest diving staff in the Bahamas, good for beginners; advanced divers may try trawl dives (developed here) to 185 feet, plus blue-hole and night dives. Superb bonefishing. Rates are \$200 per person, including all meals, drinks, taxes, and three dives a day. Good for kids.

Pirates Point Resort (**Little Cayman**; 809-948-2610). The smallest Cayman is a coral atoll ten miles long, population 30. Philippe Cousteau called it one of the three greatest dive sites in the world, thanks to Bloody Bay Wall, which plunges a mile deep from twenty feet below the surface. The resort is a small inn run by a Texan woman and offers an odd combination of unbelievable diving, Cordon Bleu food, and do-it-yourself ease on a wildlife-sanctuary island. There's a beach and good fishing. All-inclusive (with dives), \$200 per person.

Most—And Least—Expensive

MIGHT AS WELL WORK YOUR WAY down. . . . What does \$8 a minute buy you? **Necker Island** (near Virgin Gorda; 212-696-4566 or 800-557-4255), plus a staff of 24, and all you and ten bedrooms' and two Balinese-style houses' worth of others can

eat, drink, plunge in, sail in, soak in, hike on, backhand, skinny-dip in, 'copter to, and otherwise enjoy for, say, a week at up to \$12,000 a day. Richard Branson, who also owns Virgin Records and Virgin Atlantic, bought this virginal island and transformed it into a paradise machine whose style is primarily Bali, with parts Brazil, London, and Caribbean. Best to book well, well in advance. Gratuities not included, natch. Guests have included Princess Di, Oprah, Bryan Ferry, Spielberg, De Niro, Mel Gibson, Belinda Carlisle, Harrison Ford, Annie Lennox, and Michael J. Fox . . . but not all at the same time.

On the other hand, one day at Necker is equivalent, price-wise, to at least three months at Frangipani (**Bequia**; 809-458-3255), by one of the Grenadines' loveliest hill-sheltered harbors. Owned by the prime minister, this is one of the last legitimate "old-fashioned" West Indies family inns, a century old, with shared bathrooms and simple furniture; a few cottages out back are more independent. Popular among boaties—a place to watch yachts come in, drink, and swap seafaring lies. Fine beaches a walk away; Thursday jump-up; \$55, or \$90 for Room 4.

Rendezvous Bay (**Anguilla**; 809-497-6549 or 800-274-4893). An old favorite. As the first waterside resort, it got, naturally, one of the best locations—47 rooms (tiles and wicker) stretching along a mile

of one of the island's best beaches. The sand is like baby powder, and you can swim out 200 yards and still see all the way down in water this clear. At \$120 (add \$35 MAP per person), guests return for decades. It's also a happening beach, with little bars playing music within walking distance. For folks who don't need room service.

Most Sumptuous, Exhilarating Eating

D ESPITE THE ODD resort elsewhere, the French islands win—whisks down. Two absolutely impeccable, mildly expensive restaurants:

La Plantation (in Grande-Terre on **Guadeloupe**, 590-90-84-83) is run by the former chef at the Carlton in Cannes. Dishes are light, subtle, and intelligent. Recommended: the saffron ragout of shark, crayfish with fennel, game hen cooked with coconut and fresh ginger, and a charlotte made with exotic local fruits.

In an airy, veranda'd wooden tropical house near the coast.

La Fontaine (in Fort-de-France on **Martinique**; 596-64-28-70) is the creation of a veteran local perfectionist, Madame Zami, who has restored a colonial house and filled it with period antiques. Some of her long-standing recipes include sea urchins in an omelet and a pumpkin cream soup. Also on the menu: conch crépes; noisettes of lamb in mango sauce; a very light Creole gratin—not of potatoes but of plantains.

Should you find yourself in Nassau (**Bahamas**) en route to one of the Out Islands, the venerable Graycliff (809-322-2796), with its prodigious wine cellar, in an old breezy house removed from the banks and offshore companies below, lives up to its reputation.

Greatest Rentals Around

HARBOR ISLAND, IN THE BAHAMAS, IS accessible by small boat from the airstrip on North Eleuthera. It looks like an eighteenth-century New England village done up in unlikely pastels and planked down on a cay that's half a mile wide and three pink beach miles long. Despite several chic small hotels full of models, photographers, and the usual artists manqué, the smart move is to rent a cottage somewhere, anywhere, since everything's within walking distance. The question is whether to be alongside the beach, which



Insider's
Caribbean



"There's a secluded little beach on the leeward side of Tortola, very much off the beaten track.

You'll almost never see another footprint there, except maybe from an occasional sandpiper.

When two of my passengers were looking for a special place to celebrate their 17th anniversary,

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Do not hold doors

is at most ten minutes' amble from anywhere anyway, or in gorgeous Dunmore Town, which is more sociable—and easier to find in the dark after you've had a late night at the Harbour Lounge, Willie's Tavern, or Sea Grapes. Call Island Real Estate (809-333-2278, fax -2354). Beachside rentals start around \$600 a week. A rare place where you can't go wrong.

No matter how many stylish resorts **St. Barts** (see separate category) inspires, there is real logic to renting a house there. Nothing socially important is gained by staying somewhere fancy. Most activity is *not* in hotels. There are only four principal, exceptional beaches, and no hotel has exclusive rights to any of them. The whole beauty of St. Barts is that nothing's more than fifteen minutes away, even via mini-moke (an open Austin jeep) at twenty miles per hour. Ideally, book six months in advance; deals are in the off season—at Thanksgiving, say (a \$1,000 house might run twice that three weeks later). If you want to be near town and have a great

beach view, try St. Jean; if you want remoteness, Marigot Bay or Pointe Milou; if you want unbelievable sunsets, try Colombier. The only place *not* to rent is Gustavia. Call Sibarth Real Estate (590-276-238, fax -62052 or 800-932-3222).

Most Awesome Architectural Details

C AP JULUCA (**Anguilla**; 800-323-0139 or 809-497-6666; from \$575 on up). "Your first impression," remembers a fine-art dealer, "is that Salvador Dali was called in on an extremely high budget to redesign a Moroccan palace, and decided all those white domes would look more surreal if he dropped them on Anguilla by one of the most spectacular beaches I've ever seen. Then he brought in carpets, and North African carvings and fabrics, and set the Jacuzzi where you could both tan together while you're in them. No TVs. He put the

beds facing the balconies and designed the rooms with one thing in mind, and it's not reading. No locks; no bloody numbers on the rooms, so it appeals to young people with lots of money. There's a gorgeous pool by a bar under a Moroccan tent, but who needs it when you can prostrate yourself naked on a balcony? Even the food tastes romantic by that bay." Harry Connick Jr., Phil Collins, Christian Slater, and Denzel Washington agree.

Anse Chastanet (**St. Lucia**; 809-459-7000 or 800-223-1108; from \$330 MAP). Not

just architectural taste butchutzpa: The choicest suites in this retreat climb a lush hillside at eye level with the island's half-mile twin peaks. Designer furniture in woven mahogany and breadfruit woods, woggrass rugs, madras fabrics; suites built around entire trees, protected by one of the worst roads on the island; waterfall; beach of gray volcanic sand; 100 steps to climb no matter whether you're staying down here or up there; great diving just offshore. Get a map of the resort and request a specific room. One of the originals.

Rawlins Plantation (**St. Kitts**; 809-465-6221 or 800-346-5358; \$375 MAP). Every island has at least one plantation-hotel gilding slavery with romance, but this one's relaxed: a great white house, rooms in the old sugar mill, stables, cistern, etc. Grass tennis court. A mile from the sea, on twelve acres near the sugar plant beneath Mount Misery. A place to read Noël Coward or sleep by the pool. Fine local cuisine.

... Still, the best architecture in the Caribbean will always be in **Havana**, the most gloriously beautiful city in the hemisphere even if the paint's peeling. (Happily, a group of Florida architects is trying to get a post-Castro architectural-preservation program going now, before capitalism strikes.) Runner-up? **St. George's**, in Grenada.

Insider's Caribbean



JAMAICA



IT'S FUN TO RUN THE RAPIDS ON A BAMBOO RAFT.
IT'S ALSO NICE TO STOP RUNNING.



©1993 Jamaica Tourist Board

"Can we make it through those rapids?" cried Karen.

"Yah, mon," grinned our raftsman, Stuart. "No problem."

So now we'd done the rafting. And the Blue Mountains. "Say Stuart," I called, "if we hurry, can we see Dunn's River Falls?"

"Yah, mon," he replied, "but why hurry? This is Jamaica!"

That night as Karen and I listened to the waves washing the shore, I began to get in sync with their long, slow rhythm.

"Tomorrow, let's just work on our tans," I suggested.

"Yah, mon," smiled Karen. "No problem."



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Dominica RISES FROM the sea as jungly spikes and cones, in undulations that are the summits of submerged extinct volcanoes. A vast place squeezed into a small place, it is the Caribbean's most mountainous island—a vertical, isolated wilderness of rain forests, freshwater lakes, and 365 rivers. The island, in its hypnotic beauty, with its black volcanic beaches, repels the great majority of tourists; for hikers, it remains unparalleled. The last Carib Indians live here, and parrots not found elsewhere; there's even a Boiling Lake and a Valley of Desolation. Stay at Papillote (809-448-2287; \$65), a Crusoe-esque guest house hung by its eyelids up a steep canyon, with a natural hot-springs grotto, surrounded by exotic flowers and ferns. Explore.

In the middle of the central rain forests of **Trinidad**, the Asa Wright Nature Centre and lodge (fax 809-667-4655; \$162; all meals for two included) is a naturalist's dream and an ornithologist's Eden. Rare birds, mammals, reptiles; waterfall pool. Simple, comfortable lodge; ask for an old guest room in the main house. On a huge former cocoa-coffee-citrus plantation; now a wildlife reserve. Superb trails.

La Source (Grenada; 800-544-2883; 809-444-2556; \$240-\$310 per person per night, all-inclusive). Grenada's ultra-melodious Caribbean spa. First, you get evaluated; then the treatments are offered—mud bath, massage, seaweed wrap, yoga, t'ai chi, meditation, stress management, a personal trainer. Request your own specially designed menu, then eat well, rather than stuffing your face with lasagna and booze for a week and going home bloated.

Swept Away (Jamaica; fax 800-545-7937; about \$425 all-inclusive; couples only). Unique on Negri; a popular twenty-acre resort with yoga, aerobics, squash, Olympic pool, and the best gym in the islands.

The Tried-and-Truest Classics

CURTAIN BLUFF (**Antigua; 809-462-8400; 212-289-8888; \$595 all-inclusive.**) This is where to send your parents for their thirty-fifth anniversary—a blue-chip oldie but goldie. Too conservative for some (jackets and ties at dinner in high

season) but as smooth as the islands get. Sixty-two balconied rooms, all with multiple phones and fans. Once again, imported marble bathrooms. Squash courts, Swiss menus. Atlantic beach on one side, Caribbean the other. Many repeat guests, like Sophia Loren, Diana Rigg, Keith Richards, and Paul McCartney.

The Golden Lemon (St. Kitts; 809-465-7260; 800-633-7411; \$350 plus MAP). Created 34 years ago by Arthur Leaman (ex-decorating editor of *House & Garden*) from a seventeenth-century manor, in volcanic stone: nine rooms, sixteen villas with private pools, and all radically different (e.g., tropical, Egyptian, Victorian). It's united by Leaman's antiques and a rarefied style unusual even at these lofty altitudes. Try the Batik Room, the Tortoise Room, or a villa with steps down to the water. Mahogany dining room, pool. Guests tend to be writers, painters, designers, actors, even politicians with taste.

In Dieppe Bay, a fishing village. The beach is black sand. But who cares?

The Horned Dorset Primavera (Puerto Rico; 809-823-4030; \$325). Named for that famous breed of English sheep—but you knew that already. Seven years old, this charming inn is an antidote to the island's casino-hotels, way west at Rincón. Thirty suites in six stuccoed, red-roofed Spanish colonial villas. There's a parrot; a new British chef; tapas, tiles, and terra-cotta, surrounded by mountains and sugarcane. Narrow, windy beach but a gorgeous blue-tiled pool; quiet place to read Proust to yourself. Try suites 20 to 22.

Jamaica Inn (Jamaica; 809-974-2514; 800-243-9420; from \$385, all-inclusive). Forty-five years old, two miles from that hell called Ocho Rios, this is still the greatest of the Old Guard—jacket and tie at dinner makes sense in this restful, classic movie. The inn's elegant rooms are suites in anyone else's lingo; every balcony has a sofa, antique writing desk, breakfast table, etc. Mostly Americans. Good horseshoe beach; aged blue wood, Greek columns; most staff are lifers. Anyone looking for action would be better off at a chess match. Anglophile romance? Try rooms 16 to 20, or the White Suite, proved big enough by Churchill.

Little Dix Bay (Virgin Gorda; 809-495 5555; 800-928-3000). The masterpiece of Laurance Rockefeller, who was the Daniel Boone of island tourism. An anachronism, if a great one: outdated fifties elegance, eco-aware yet formal, 98 rooms, renovated but still for affluent Spartans; cuisine is haute, Mediterranean, and American. Five hundred acres, hidden woody cottages, classic half-moon beach; more isolated sands at hand via the resort's launches. Old days, old ways: You pay extra for air-conditioning. From \$480. Try a room on stilts.

Malliouhana (Anguilla; 809-497-6111; 800-835-0796; from \$440). A decade old and top of the bill. Fifty-three rooms in white Mediterranean stucco on the cliffs; a two-star Michelin-trained chef; two great beaches; royal palms, jasmine, ginger trees. Oenophiles' delight (25,000 bottles). Formal china plus illegal topless tanning equals more self-conscious Riviera chic than most French resorts. Maybe a bit oversold but part of the drama. Staff-guest ratio: two to one.



Insider's Caribbean

BARBADOS

Dull moments have been
banned by law.



*I*t is an unwritten rule in Barbados that visitors should have a great time, all the time.

Our beautiful island dedicates itself to your pleasure and happiness, whether you choose to relax or fill your day.

Even those who come simply to offer their bodies to the sun soon find themselves seduced by the sheer variety of activities. Sports, culture, cuisine, shopping, ecology, nightlife.

The excitement reaches its peak each July for the Crop Over festival. A three-week party that not only marks the end of the sugar cane harvest but is also one of the most vibrant celebrations of life anywhere in the world.

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Try rooms 109 to 110 or 209 to 210, or 300 for your own Jacuzzi. Book way ahead and get lucky.

The Smallest and Chic-est

THE MERIDIAN CLUB (**Pine Cay, Turks & Caicos**; 800-331-9154; 212-696-4566; from \$575, all-inclusive). Most of Pine Cay's nearly deserted 800 acres are a nature preserve; the "club" includes the owners of about 35 homes sprinkled around, about 10 of which can be rented. Resort is thirteen suites, simple cabana rooms, by a private two-mile beach. "It's deliberately plain," a fortunate writer recalls. "More privacy than I ever felt anywhere. No TV, radio, phone, or cars. Just sand paths, bicycles, a few golf carts. I thought it'd be snooty, but it wasn't; you're paying a lot of money to be cut off, for people who don't camp out but want peace and quiet. Never seems to be anyone there—I literally never saw anyone else on the beach. Other guests were mostly couples in their thirties with time and money, as well as a few Republicans with the usual conspiracy theories."

Fernandez Bay Village (**Cat Island, Bahamas**; 800-940-1905; cottages \$165 to \$200; various meal plans available). On one of the most remote and untouched Out Islands, ten large cottages of wood and stone hidden in casuarina pines by

one of the prettiest beaches and bays in the islands. Absolutely quiet, private; can't be beat for getting out of bed and walking across the sand into serene waters. First-rate food; occasional yoga retreats; easy place for kids; most cottages have full kitchens. Run by an ex-Loyalist family who've owned the land for more than two centuries. Cat is cove after cove of secluded beaches and loquacious villages with Saturday-night jump-up, Sunday-morning church, serious dominos in the local cafés.

La Casa del Frances (**Vieques Island, off Puerto Rico**; 809-741-3751, fax 741-2350; \$167 MAP for two, including all taxes, gratuities, etc.). Turn-of-the-century plantation house in stone, wide verandas, simple, spacious, fading and peeling beautifully, set almost in the jungle and run by a couple of cranky New Englanders. Great place to read Maugham, play Monopoly, and recover from deep personal loss. "Smart-asses are a dime a dozen," the owner remarked when asked if guests should still bring their own towels. Wonderful pool and beach nearby; this coast is where the navy practices its invasions a few weeks a year, but you have miles of untouched beach to share with wild horses. Also a phosphorescent bay for night swims in luminous waters, as if sur-

rounded by millions of fireflies.

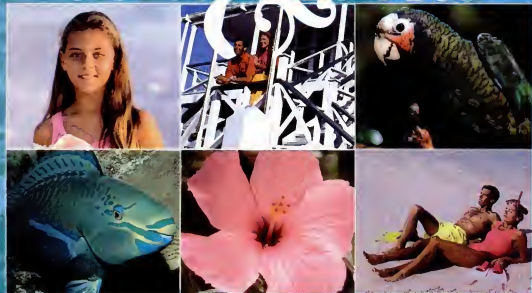
The Toughest, Most Gorgeous Fairways

NO SURPRISE THAT THE BEST courses are on formerly British islands. The Four Seasons Resort on **Nevis** (809-469-1111; 800-332-3442) gets the highest marks from golfers in this category, hands down: a 6,766-yard, eighteen-hole Robert Trent Jones II championship course that leads up the volcanic slope of Nevis Peak to an awe-some fifteenth hole overlooking the sea (a 660-yard downhill par five). If none of that means anything to you, it's one of the best new large (196-room) resorts, set on 350 acres, with rooms in Olde English/new Caribbean style. Doubles from \$660 MAP; all-inclusive sports package \$900 per couple.

Tryall Golf, Tennis, and Beach Resort (**Jamaica**; 800-742-0498; 809-956-5660; from \$295). This ex-sugar-and-coconut plantation—a great all-round resort for the moneyed crowd—has, without a doubt, the best course on Jamaica, site of the Johnnie Walker competition. Though it's not long for a championship course (6,400 yards), nor very tight (wide fairways), it's full of forced carries over ditches, gullies, creeks; it rewards risk but exacts a heavy penalty for the cautious

Insider's Caribbean

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approach. More notable: It's simply beautiful, a golfer's journey via thick forests, up lush hillsides, back to the beach, through more than 15,000 coconut palms, with jungle encroaching everywhere.

Casa de Campo (Dominican Republic; 809-523-3333; 800-877-5643) has the most challenging course in the islands, on an enormous 7,000-acre, 1,000-room resort. The beach is okay, but go for the golf or, like Michael Jackson, to get married for love. Style is clean, open, modern; you can also play polo. On the far side of the island from Haiti. Nearby Altos de Chavon is an artisanal, functioning Renaissance Italian village created by Fellini's set designer; splendid, actually. From \$180.

Sandy Lane (Barbados; 809-432-1311; 800-225-5843) is very posh, Palladian, and Pimm's Cup. Barbados's grand old hotel is definitely for an older, upscale British crowd or parental anniversaries. Jackie O. and Kevin Costner stayed here; 121 rooms. Best eighteen-holer on Barbados—6,500 yards. From \$720 MAP.

Most Kid-Friendly Resorts

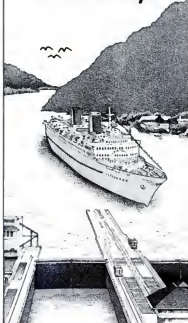
B OSCOBEL BEACH (Jamaica; 809-975-7330/6; 800-858-8009). Without a doubt the best kids-oriented setup. Not a place you'd go *without* kids. It's totally geared for nature walks, scuba and tennis, bicycling, computers, arts classes, reggae and patois instruction, fashion shows—everything they need to survive in Manhattan. There's an all-day nursery for the very young; you can entirely forget them until evening and enjoy what's basically a large, reliable resort. All-inclusive rates: A couple with child under 14 pays \$1,615 for three nights (the kid stays free). Great beach, good petting zoo. (The place used to be a Playboy hotel.) An alternative, if your heart's set on Jamaica, is the Franklin D. Resort (800-973-4591), which gives every family its own girl Friday to look after the kids for the whole stay. Same setup as above: \$1,638.

It almost seems like blasphemy, but Club Med Eleuthera (Bahamas; 800-258-2633) is great for children. Set on a superb Out Island beach (former site of the legendary French Leave Hotel of bygone days), the club has a Robert Trent Jones II golf course 45 minutes away, and a circus workshop for the kids. Complicated rates: A couple with one kid 8 years old, say, gets a week in January, everything including airfare, from \$3,480. The Bitter End Yacht Club (Virgin Gorda; 809-494-2746; 800-872-2392), tonic of the boating-crowd sail-up resorts, has a crackerjack kids' sailing program during winter holidays and all summer. (For adults year-round; a child of reading age can always participate.) Hillside villas and waterfront rooms, informal to near-elegant; clubby he-man cuisine; a series of small beaches and superb pool; mostly Yanks and Brits.

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The Greatest Fishing

CAPE SANTA MARIA (Long Island, Bahamas; 809-357-1006; 800-663-7090). After two years, this place still isn't included in "up-to-date" guidebooks. It's a sliver of island along one of the longest (twelve miles) and most deserted Bahamian beaches; a dozen restored suites in lavish Hamptons-style beach cottages. Great food and prime bone-, reef-, and bill-fishing facilities; ideal for a couple who don't both want to go after the Big One. A three-day fishing package, \$560.

Deep Water Cay Club (off Grand Bahama) has less style and beach but serves the obsessive angler most expertly in creeks, on the flats, from the beaches, or over blue holes. Honey rooms; a three-day package, \$650.

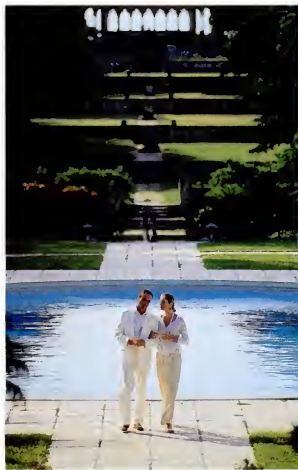
The most stylish hotel with a superb fishing location is Trident Villas, on Jamaica at Port Antonio (809-993-2602; 800-237-3237), one of the classic small resorts. Few think of the legendary Trident (with its white gazebo, wandering peacocks, castle, and cottages) for such pleasures, but the locale is renowned among fishermen. Word is that Trident needs a good rehab, but so does Venice. From \$620 (room only).

The Most Secluded for The Most Exclusive

WHAT IS IT ABOUT A SMALL ISLAND that so attracts us? Perhaps it's the illusion that here at last is a place small enough for the imagination to grasp totally. The following small resorts, all on private islands, present the extra illusion of an almost-private kingdom. (Be advised: One man's "all-inclusive" is another's "semi-inclusive" before taxes, gratuities, bar, etc.)

Petit St. Vincent (near Carriacou, Grenadines; 809-458-8801; 800-654-9326; \$680 all-inclusive). A 113-acre island well off the beaten path; encircling superb white beach; only 22 cottages (volcanic stone, terra-cotta, hardwood) hidden in the profuse hill-sides or right on the beach. One man's castaway dream. No phones; yellow flag if you want service, red if you want solitude. *Extremely* quiet, private, natural. This is where Harold Pinter comes to type in peace. Perfect to make love or go quietly crazy by yourself.

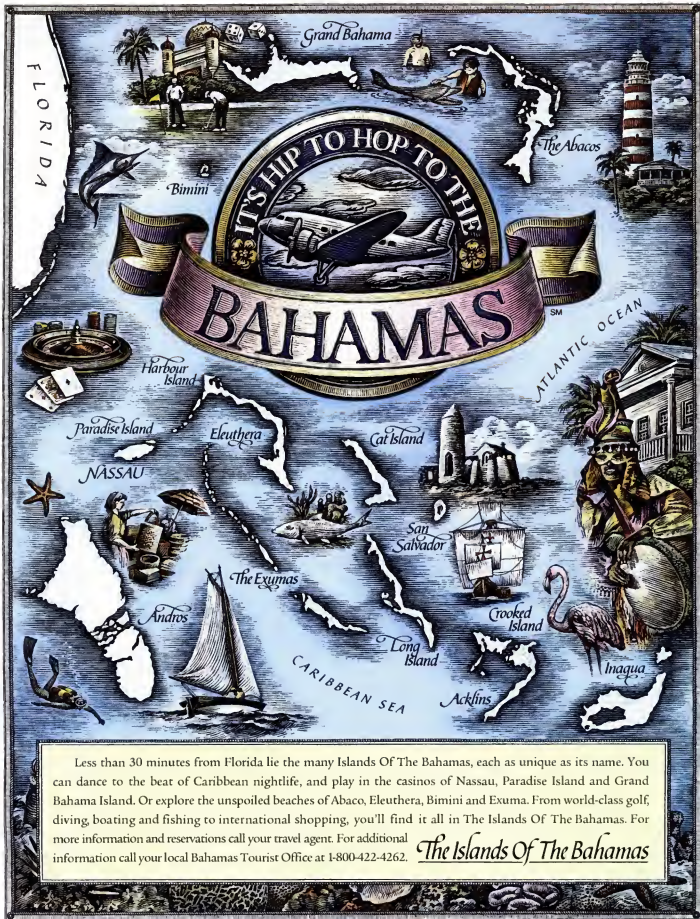
Guana Island (off Tortola; 800-544-8262; 212-696-4566; \$595 all-inclusive). This one practically has a cult: 850 acres of wildlife preserve, trails, roseate flamingos and 100 other bird species; eighteenth-century ruined Quaker plantation turned into thirties-like private club; a maximum 30 guests. Very simple hilltop cottages, white stucco with grand veranda



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Young Island (200 yards off St. Vincent; 800-223-1108; from \$430 MAP). Only 35 acres, but like a perfect small (29 rooms) resort that happens to be on a private island. Vivien Leigh left her pet parrot behind; Leonard Bernstein had a grand piano ferried over. Nature in organized profusion here—half a million flowers. Saltwater-lagoon pool; huge stone and hardwood bungalows (try No. 10, on the beach, or secluded 22). Beaches good but not unbelievable; food first-rate. Ambience is lush Polynesian, a resort absorbed by nature. Local entertainment every night. Least eccentric of these four.

Jumby Bay (near Antigua; 800-462-9016; 809-462-6000/3; \$975 all-inclusive). A plantation island (300 acres) for a couple of centuries; palazzo-style manor house with croquet lawn, lighted tennis courts, 38 rooms, and a staff of 230; Rob-in Leach owns a beachfront house. Everyone from rock stars to well-heeled middle-aged—not for the older crowd. Several superb beaches and world-class chef. No phones in the rooms but more developed (new villas, paved paths) than you'd imagine; collateral noise from Antigua's airport across the channel. Hawksbill turtles love it. Try the octagonal rooms.

The Most Fabulous Island Of the Moment

T RAVEL FASHIONS FOLLOW TWENTY-year cycles. **St. Barts** has been the ultimate Caribbean island for the past ten years; it will be thus at least until the end of the century. Whether you like it or not, you'd better know it—for now, this fifteen square kilometers of rock and flowers and sea, of human beauty, expensive chic, and nature humanized is the epicenter.

The island is all European—that is, all white, with virtually no history of slavery and none of its descendants. No guilt, no tragedy. As a result, the food is mainly European, not Antillean. Never mind.

It is very expensive. But you knew that already.

The airport landing is even more frightening than Saba's; you skate a hilltop at about a 60-degree angle and ogle the remains of the last wreck, which are generally left out for the season.

Rent a mini-moke, or a Suzuki jeep, across from the airport. Better reserve in advance, via the usual operators. Scooters look like more fun, but they won't get you up all those steep hills.

Gustavia restaurants not to miss: Le Sa-

Barnes & Noble

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Sesame Street comes to 82nd Street!

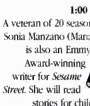
Saturday • November 12th

12:00-4:30 pm

Sesame Street cast members Luis, Maria, Ruthie, Boh, Celina and a surprise guest will entertain the family during a fun-filled afternoon of exciting activities that celebrate the magic of reading.



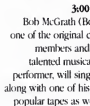
12:00 pm
Emilio Delgado (Luis) has been a *Sesame Street* regular for 23 years. He will give a reading in both English and Spanish.



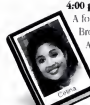
1:00 pm
A veteran of 20 seasons, Sonia Manzano (Maria) is also an Emmy Award-winning writer for *Sesame Street*. She will read stories for children.



2:00 pm
Award-winning actress and comedienne Ruth Buzzi (Ruthie) is the owner of Finders Keepers, *Sesame Street*'s local thrift shop. Join her for a special reading.



3:00 pm
Bob McGrath (Bob), one of the original cast members and a talented musical performer, will sing along with one of his popular tapes as well as read to the children.



4:00 pm
A former star of Broadway's *Miss Saigon*, Annette Calab (Celina) is *Sesame Street*'s resident dance instructor. She will lead an interactive dance piece for the children.

Sesame Street characters will not sign books at these performances.

Ghostwriter Rally at Carle Place!

Sunday • November 13th

2:00-4:00 pm

Join Hector, Alex, Tina and Casey—four of the cast members from the hit PBS mystery adventure show—when they host a Q&A session and sign copies of *Ghostwriter* books.



A Peter Yarrow Songfest at 82nd Street!

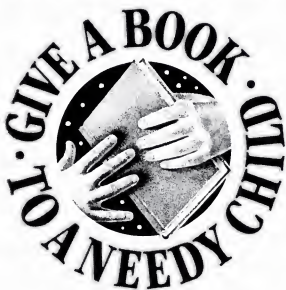
Saturday • November 26th

2:00-4:00 pm

The creator of "Puff the Magic Dragon" will delight youngsters with this beloved classic as well as other favorite songs during a short concert. He will also sign copies of *Peter, Paul and Monty Too*, available on tape, CD or video.



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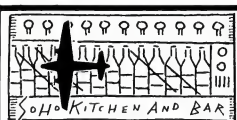
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potillier, for serious French food; Chez Maya, which seems to attract celebrities for its Vietnamese and Caribbean cuisine; Eddy's Ghetto as alternative.

Outside Gustavia: Taïwana, if they'll let you in; the dining room at François Plantation; Le Gaïac at Le Toiny; La Cuisine de Michel, superb French country cooking; Le Filao on busy St. Jean beach; Le Lafayette Club, on the beach at Anse du Grand Cul-de-Sac.

Bars: In Gustavia, Le Select and L'Oubli are the important two, catered on the Rue du Général de Gaulle. Then, Le Petit Club, Le Pélican at St. Jean; Chez Ginette S.O.S. at Anse des Cayes; Club la Banane for a cabaret-revue of the French sort. Sunsets in Gustavia from the bar of the Hotel Carl Gustaf.

Beaches: Flamands, Colombier, Gouverneur, Grande Saline; all topless everywhere, the last unofficially (i.e., not quite legally) naturist—gays on the right, by the way. Last two are best. Lorient good for children; also fishing village of Corossol. And Windsurf classes on Petit Cul-de-Sac. Also day trips by boat from Gustavia up to picnic lunch at Colombier.

Rentals: See separate category and get out your calculator. There are supermarkets everywhere.

St. Barts is not unspoiled: You should avoid high season no matter where you stay, to skip the cruise-ship spectacle. Naturally there are fewer celebrities in the off-season, but more people who have been to the island before. Lastly, local reckoning counts five men for every woman.

Where to stay: With this one you can start arguments among St. Barts veterans. Stay wherever you want. *Rent a house.* Spend the money you save on all the Camembert you can eat. Get a mini-moke and putter all over the place, no one's servant. Still want a hotel?

Taïwana (590-276501, fax -276382), on a beautiful beach, is the top, top, top chic place to stay. It's so chic no one knows anyone who's been there, but trust us. No raffia, *Dieu merci!* From \$1,200.

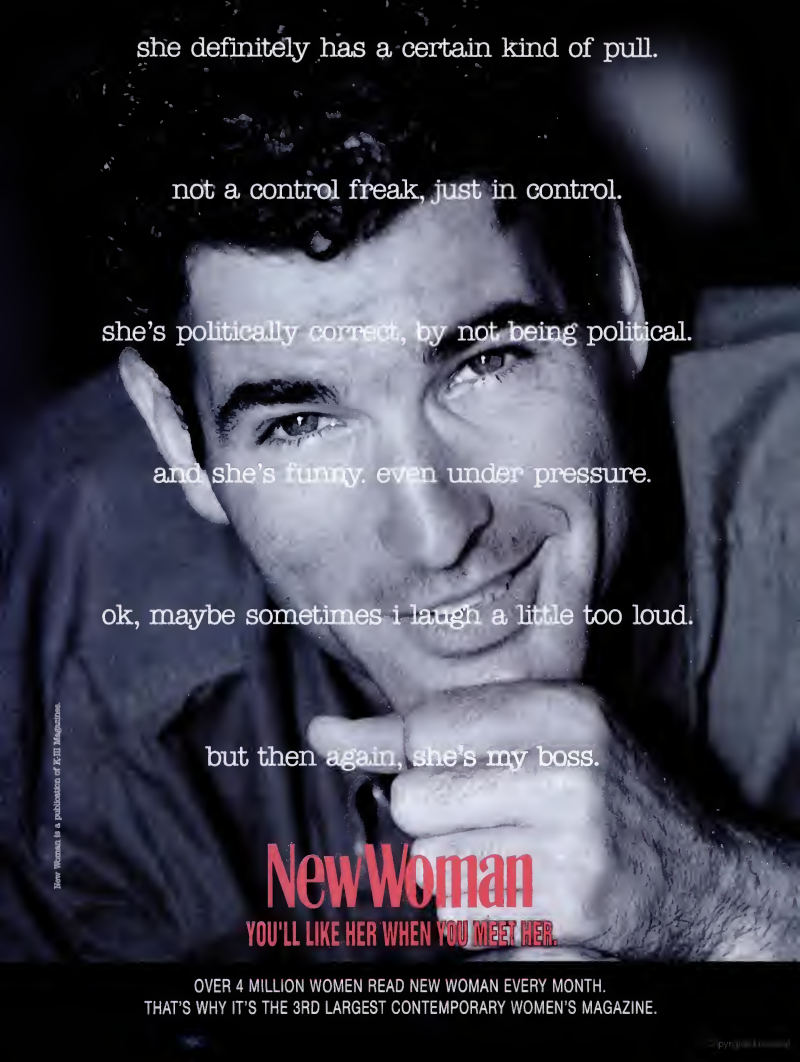
François Plantation (590-277882, fax -276126), high above Colombier: twelve colonial cottages; antiques, classic French food. From \$250.

Le Toiny (590-278888, fax -278930) is the place for a couple to hole up in, and though on the "other" side of the island, it's not far from two great if windward beaches. Twelve huge cottages, each with private pool, mahogany reproductions, four-posters, updated plantation style. From \$760.

Guanahani (590-276660, fax -277070) is the hip place to bring your family. Sixteen pools, not quite 100 rooms, about two to a villa; try 39, 41, 61. Style is conservative (well, French) Antillean. From \$390.

Finally, the French opinion of St. Barts: "Un peu snob et bien, non?"

**Insider's
Caribbean**



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Postmodern Pinup

With swimwear suddenly looking Betty Grable-esque, there's no better place to explore (okay, exploit) bathing-beauty iconography than the flight deck of a World War II aircraft carrier.



Photographed by
Michael O'Neill




Tanvel bikini, about \$225, and cotton-faux-fur coat, about \$1,095, by Isaac Mizrahi, to order at Bergdorf Goodman.
Model: Eva Herzigova.

Gold swim dress, \$185 at OMO Norma Kamali (11 West 56th Street); leopard-print shoes, \$595 at Susan Benett Warren Edwards (22 West 57th Street); resin bangle by Cara Craninger, \$75 at Fragments (107 Greene Street).

Fashion associate: Elizabeth Allen
Hair: Edward Tricami for Warren-Tricami Salon
Makeup: Alberto Fava for Butler-Regnault
Nail grooming: Debbie Lipman for Frederic Fekkai at Bergdorf Goodman



Lavender stretch-satin top, \$67, and bottom, \$56, by Mello Mills, to order at Big Drop (174 Spring Street); sunglasses by Christian Roth for Optical Affairs.



Sky-blue iridescent
sequined bathing suit by
Gottex, \$575 (call 1-
800-225-swim, ext.
123); moles by Isaac
Mizrahi.



Nylon-and-spandex bikini by Gattex, about \$88 at Bergdorf's and Saks Fifth Avenue; silk-sequined cardigan from the Ralph Lauren Collection, \$1,290 at Bloomingdale's, Saks, Polo/Ralph Lauren (867 Madison Avenue, at 72nd).

Black-and-white Lycra-and-polyamide bathing suit by Hervé Leger, about \$255 at Barneys New York, Bergdorf's (to order), Saks; patent-leather sandals by Kenneth Cole, \$86 at Kenneth Cole (95 Fifth Avenue, at 17th) and Saks.



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Tepid 'Affair'

"What are two intelligent people doing with this retro stuff? 'Love Affair' is not a disaster, but it's not good either."

NOT TO PUT TOO FINE A POINT ON IT, WARREN Beatty has wasted long stretches of his time considering one movie project after another, demanding rewrites, changing his mind, and in general displaying a spectacular talent for high-style Hollywood dithering. As a result, this talented man has appeared in exactly twelve movies in 25 years. True, he directed three of these movies and produced a few others, but in the same 25-year span (ages 33 through 57), Cary Grant appeared in 44 movies, and the late Burt Lancaster—a torrent of energy—appeared in 48 (including one that he directed). I wonder: Now that Beatty has married Annette Bening and has attained considerable influence over her career, will Bening also begin this strange disappearing act? For a Hollywood power, the only greater vanity than appearing in a movie is not appearing in a movie. Unmade projects fashionably consume entire careers.

After much fussing, Beatty and Bening have together brought forth *Love Affair*. Directed by the modestly accomplished Glenn Gordon Caron, it is not a disaster, but it's not good, either—in fact, it's not much of anything. *Love Affair* is the third go-round for maudlin material first conceived almost 60 years ago, and some of the plot devices no longer make much sense. What are these two intelligent people—plus screenwriter Robert Towne—doing with this retro weepie plot? Trying to make tasteful popular romance, I guess. But in that case, why not find a fresh story? *Love Affair* is kitsch derived from old "woman's film" formulas but put together without the conviction or the moral urgency that once made such stuff irresistible.

Leo McCarey first directed the material, charmingly, in 1939, as *Love Affair*, with Charles Boyer and Irene Dunne, and then again, with less sparkle but more depth

and emotion, in 1957, as *An Affair to Remember*. This latter version starred Deborah Kerr as a very elegant and well-spoken Boston nightclub singer and kept woman and Cary Grant as an impeccable, ironically classy gigolo. Dressed to the teeth, lighting cigarettes in the gentle breezes, they bantered gracefully on shipboard and fell (chastely) in love. The movie, dedicated to the many states of longing, has become a kind of genteel romantic classic among women—teasingly commemorated as such by Nora Ephron in *Sleepless in Seattle*. In the new version, Beatty is Mike Gambrel, a ladies' man and ex-football star who has lost his way as a broadcaster. Mike is about to be married to a powerful network on-camera personality—a very avid and appealing Kate Capshaw—when he meets Bening's Terry McKay, who is also set to be married, to a wealthy financier (Pierce Brosnan). The movieness of the plot is amusing for a while; Beatty and Bening don't exactly dig into their roles; the movie is less about Mike and Terry than about Warren and Annette as a couple—a man "who's never been faithful to anybody" falling for an elegant and willful woman who would never allow herself to be taken for granted.

The bantering intimacy between these two—the sense of very smart, glamorous people playing intricately pleasurable games with each other—makes us feel that we've joined very swift company indeed. I wouldn't have much minded if *Love Affair* had turned into a kind of extended home movie: Annette Bening is altogether charming—crisp, self-possessed, amused—and Beatty's longtime screen habits of modesty, diffidence, and light irony take the camera very well. But right from the beginning, there are certain embarrassments. As you may have heard, Beatty appears in half-shadow and is generally lighted more discreetly than Joan Crawford in her later years. A quick look in the mirror should have

Annette Bening and Warren Beatty in *Love Affair*.

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told him that something was wrong with this project: Warren Beatty should play characters his own age. Unlike Cary Grant, whose age was always indeterminate—neither young nor old but mature perfection in a suit—Beatty looks his 57 years. There's nothing wrong with that: He has a fine, weathered face, and he looks like a man, not like someone pickled in tanning lotions. As usual, I realized how much I had missed him. He's one of the few actors who easily suggest intelligence, just by the way he listens.

For McCarey, a Catholic, the story was about sin, punishment, and redemption, and Towne has remained insanely faithful to the clammily virtuous scheme. But why? In a contemporary context, it no longer makes any particular sense that Bening atone for her nonexistent sins by teaching underprivileged children to sing "The Farmer in the Dell." (Quite a scene, let me tell you.) Nor do we understand why everyone goes off to Bora-Bora, or Kon-Tiki, or wherever it is—in any case, a significantly primeval place, where the clouds and landscapes are rich and dark, and only the deepest truths are spoken. Out there in Polynesian never-neverland, Warren and Annette encounter Katharine Hepburn, who utters indecipherable wisdom about love. Something about ducks, horses—they mate, they don't mate. . . . Anyway, it's profound.

Later, running for her rendezvous with Warren at the Empire State Building, Annette gets clipped by a car, which is no longer a punishment enmeshed in a religious mythos of sin and redemption, it sets up a reprise of the famous, unendurable final scene, in which he comes to her, not knowing, and speaks oh, so bitterly, and she's too proud, too proud . . . well, you must experience it for yourself. I pray that the maiming Bening undergoes in this movie won't serve as a metaphor for her career after meeting Warren Beatty. If he doesn't want to work very much, he might at least turn her loose now and then. She used to be a very funny wicked lady. I hardly think God intended her to hide her light under a bushel—or sit with her legs under a blanket.

In brief: FOR NEW YORKERS, *Clerks* IS A TASTE of the forbidden, an immersion in that bizarre and scandalous land of anti-creation—New Jersey (i.e., the rest of the country, but frighteningly near). In Kevin Smith and Scott Mosier's defiantly and at times hilariously low-rent Jersey comedy, two hyperarticulate guys waste their days at a convenience store. The guys are guys and nothing but guys. They play roller hockey and curse a lot, and they talk coarsely of women, whom they nevertheless desperately need. A series of blackout comedy sketches, shot mainly from the customers' point of view, *Clerks* is naggingly funny, a kind of talented-slacker demo tape. What comes next?

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High Anxiety

"How is one to render the sacred character of Indian art, which is inseparable from the landscape, in a museum?"

TEN YEARS AGO, THE EXHIBITION ON PRIMITIVISM at the Museum of Modern Art caused an uproar. By focusing on the use that early modernists made of "primitive" art, rather than studying such work on its own terms, the show struck many people as an echo of European imperialism. Whether or not this charge was fair—I thought it wasn't—the anxiety aroused by the show was important. The issue of how to present such art is not simply a political one, to be addressed as just another aspect of the tension between the p.c. and anti-p.c. camps. At its most serious, it reflects genuine spiritual unease and longing in Western culture.

Two intriguing examples of this are now on display in New York. **The National Museum of the American Indian**, which is part of the Smithsonian, has just opened the **George Gustav Heye Center** near the tip of Manhattan with three ambitious inaugural shows about Indian art. (The center is located in the Old Custom House, a beautiful Beaux-Arts structure built near Battery Park in 1907.) At the **Museum for African Art** (593 Broadway, near Houston), meanwhile, there is an unrelated but highly original show called "Exhibition-ism: Museums and African Art," which hopes to show viewers how curators have shaped, often misleadingly, our understanding of African art.

At both institutions the curators have placed on view some of the greatest works of their respective cultures. But it is their intense self-consciousness around the work, rather than the work itself, that dominates the displays. Traditionally, curators have put material from non-Western cultures in two different contexts. On the one hand, the work is "art," to be analyzed by art historians and appreciated for its visual power; on the other, it is a cultural "artifact," to be interpreted by anthropologists.

Typically lost is the voice of the people who made or used the objects. Usually, there is no word for "art" in these cultures; the objects were fully integrated into the work and spiritual life of the communities. At both the

Heye Center and the Museum for African Art, the main purpose is to recall the "voices" of the cultures that created these objects. The former director of the Museum for African Art, Susan Vogel, working with her museum's staff, has done this mainly by emphasizing the highly artificial context provided by museums. She reminds us that museums are quiet, the objects are isolated and stationary, and that one can't touch.

African art often gained its vitality in exactly the opposite ways. A figure or mask, for example, might be designed to be held and seen amid singing and dancing. And so viewers at the museum may grasp an African figure (though not one of the best) in their hands. Special display cases let one alter the lighting and positioning of the art. A videotape shows a certain kind of object—now frozen on view—being used in a song-filled African dance. The museum has also invited several contemporary artists to create installations of African art. The first, Geoffrey Holder, sets African works amid floating swirls of white paper, which suggest both the coolness of museums and the deracination of the objects.

At the Heye Center—which draws from a collection that includes more than 1 million objects gathered from throughout the Western Hemisphere by the New York banker George Gustav Heye (1874 to 1957)—all three inaugural shows emphasize Native American responses to Native American art; this is part of the stated mission of the National Museum of the American Indian, which will open its main building on the Mall in Washington, D.C., in about 2001. At the center in Battery Park, Native Americans will often be present to talk with visitors. In the opening exhibit of 165 of the collection's most important works, each label is signed by the person who wrote it—emphasizing that there is no abstract museum authority but only different points of view, ranging from those of art historians to those of Indian elders.

In "All Roads Are Good," 23 Indians from across the country selected objects from the collection that had strong meanings for them. Then they were videotaped



At the Heye Center: figure by a Cochiti Pueblo potter; early-nineteenth-century shield by the Crow chief "Sore Belly."



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explaining their choices in order to illustrate how personal this art is to Native Americans. A typical instance of this living relation to Indian art, according to Rick Hill, who helped organize the exhibits: One Lakota participant had always heard, in his tribe, of a famous shirt worn by Crazy Horse, but he did not know that it existed until he found it in the collection.

To emphasize the continuing vitality of Indian culture, the Heye Center also invited fifteen contemporary Indian artists to create a work for the opening. The artists responded with a collaborative project that evokes both traditional Indian themes—such as the many powerful creation myths—and the ways in which Western culture has intruded upon native culture. The artists made a "schoolroom," for example, that recalls the often brutal boarding schools where Indian children were sent to forget their own ways and learn those of white culture.

In Western culture, where art often seems alienated from both nature and the larger society, and the spiritual life is hard to come by, there is obviously an intense (and sometimes sentimental) longing for the values of tribal art. The decline in the traditional curatorial approach to such art represents a loss of confidence—long overdue—in spiritually sterile ways of responding to these creations. This has opened the way to a deeper and more rounded appreciation of tribal work in museums. Yet the anxiety level at the Heye Center is no less high than at MOMA's "Primitivism" show a decade ago.

There are many reasons for this. One of them seems important to mention now. The installation at the Heye Center makes an implicit, arguable, and important claim: that Indian culture maintains a vivid and essentially unbroken connection with the past, and that it can therefore continue to represent the possibility of integrating art and life in a sacred context. Yet the tone of the exhibit belies that assurance. I have rarely seen a jumpier show; the objects seem belabored by well-meaning explanation and the noise of modern multimedia. There are many labels, Disney-like recreations of landscape, audio talk, a marvelous wheel on which rest more than 100 pairs of moccasins.

This asserts the sacred but does not express it. For example, one hears the moan of the wind from a speaker hidden in some rocks; such artifice only emphasizes how far one is from the real thing. The technological aura of the installation denatures the spirit of Indian art—diminishing its physical pungency, jazzing up its delicacy, and attenuating its mystery. How is one to render the sacred character of Indian art, which is inseparable from the landscape, in a museum without getting precious in other ways? I don't know. But that is the great, uneasy challenge posed by the new and richer approach to this art.

THEATER JOHN SIMON

No Thanks for the Memories

"Unexpected Tenderness" feels canned; 'Uncommon Women and Others' is limp, labored, and predictable."

THE HERO OF ISRAEL HOROVITZ'S *Unexpected Tenderness* doesn't figure on the cast list. He is Edward T. Gianfrancesco, the set designer. For seventeen years he has been the resident designer at the WPA Theatre, and this is his fifty-second décor for it. He excels at capturing the feel of mundane or lowly places: bourgeois living rooms, questionable joints, cross sections of small-town houses, garden patches. Exteriors and interiors, upstairs and downstairs—all sorts of things you'd never think could be squeezed onto the cramped WPA stage. But he does it, again and again.

You come in and, before the play has begun to muddy matters, soak up the eloquent atmosphere: shudderingly human, profoundly lived-in, almost more real than reality. For *Steel Magnolias*, a Louisiana beauty parlor; for *North Shore Fish*, a Gloucester seafood-processing factory; for *The Ballad of the Sad Cafe*, the saddest of cafés. You get the shock of recognition and something more: admiration for the sheer passion of it. How lovingly it has all been visualized, assembled, constructed. Inexpensive as these sets have to be, often scavenged from all over, they hit home. Gianfrancesco also teaches and does interior design; the mystery is why Broadway and other major theaters haven't snapped him up. For realistic scenery, he is unbeatable; for economy, unsurpassed. Here he has done it again. The Stern family kitchen in a small, early-fifties New England town has been conjured up in all its humble pathos. You are immersed in the modest means of Archie Stern, a trucker, but also in the lace-curtain-Jewish niceties of his wife, Molly, a sensitive woman who plays the piano, not well but with touching ardor, though he forbids her to.

Actually, "lace-curtain-Jewish" is wrong. The windows have no curtains, probably not because Archie can't afford them—even though he has to support two children as well as an aged father and his spouse—but because, a monster of jealousy, he takes time off from work to spy through the windows on his poor, good Molly, who'd no more be up to mischief than to winning an international piano competition. She takes model care of the home, kids, and old folks, and is, in any case, under virtual house arrest: So all-consuming is Archie's possessiveness, Shakespeare's Moor could do no more.

We get a cross between two tried and tested genres. First, the memory play, for this story is told by 14-year-old Roddy Stern grown to manhood, as he reflects on the past: the ancestral madness gnawing at his father, the unexpected strength lurking in his mother, the things he and his sister, Sylvie, had to put up with. Also the speech he was writing for a school oratorical contest, and his father's horrible breakdown. Second, the kitchen-sink play: the hopes and gripes nurtured in the kitchen, the disturbances that rend the fabric of these far-from-rip-proof lives. But the memory play needs the poetry of a Tennessee Williams, and the kitchen-sink play demands the lush authenticity of an idiomatically regional playwright.

A true theater poet would not pick as his master image a jealous face lurking beyond the windowpane; it very quickly wears out its dramatic potential. And the sundry supposedly touching father-and-son or doddering-old-folks scenes require some sort of left-handed linguistic grandeur Horovitz cannot supply. As for the kitchen-sink play, Horovitz hasn't the zesty appetite, the adventurous taste buds, the quirky resourcefulness to cook up such a stew. And there is not a single character

A scene from
*Unexpected
Tenderness*.



Photograph by Carol Rovegno

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who protrudes above the conventional, who is bigger than a bread box.

Under Steve Zuckerman's routine direction, Jonathan Marc Sherman is way too old for 14, Karen Goberman (Sylvie) can't act, and Paul O'Brien, as Archie's trucking sidekick and a 2-cent Lothario, is spectacularly inept. But the others, especially the granny of Scotty Bloch, do what they can, which, in such a canned play, isn't enough. There is, however, that set to move you—very nearly to tears.

"MEMORY PLAY" MIGHT APPLY TO SOMETHING ELSE, TOO. To the way we cradle a play in our gilding memory, which on re-seeing years later isn't at all what we codded it into. Such, alas, is the case of Wendy Wasserstein's firstborn, **Uncommon Women and Others**, which now strikes me as the merest shadow of its former, evidently imaginary, self. The story of a bunch of would-be sophisticated Mount Holyoke students, vintage 1972, and their housemistress as seen through the affectionate eyes of one who was there, the play has grown limp, labored, and predictable.

U. W. & O., too, is a standard memory play, beginning with a gaggle of girlfriends getting together six years after graduation, as they compare what they are now with what they were during their senior year. But it doesn't click into place, though the fault is not all Miss Wasserstein's: School plays are a remarkably perishable commodity. We cannot bathe in the same nostalgia twice, and our willingness to let Holyoke '72 stand in for wherever and whenever our senior year took place cannot be presumed upon a second time. Or even a first time perhaps. (Ah, the classic German movie *Mädchen in Uniform*, yes; but Wasserstein's characters are too often in puny form.) "Smith is to bed, Holyoke is to wed?" "Every time I see a boy with a yarmulke, I think he has a diaphragm on his head?" Maybe we'll buy that when it becomes as quaint as Kipling's *Stalky & Co.* is today.

Especially not if the cast is as charmless and unappealing as the present one, not fit to share a common, or uncommon, room with the original players, whose radiance owed nothing to mnemonic embellishment: You can still check most of them out. Even that solid director Carole Rothman and her gifted design team (Heidi Landesman, Jennifer von Mayrhauser, Richard Nelson) have come a collective cropper this time. And there are several cast members who, so help me, look like men in drag.

The Cover of Life IS A PLAY SO SWEATY-UNDER-the-collar to please and so clunkily amateurish, you'd think it was written by an overager youngster rather than R. T. Robinson, a grizzled veteran of the stage—and of life, whose book he seems not to have explored beyond the cover. The piece concerns a female *Life* reporter assigned to a cover story on three young wives in a Loui-

siana hamlet, whose husbands—three brothers—enlisted on the same day to fight in World War II. They live with their spunky mother-in-law and write chorically or antiphonally recited letters to their husbands, and try to keep their spirits up in various ways. They are thrilled to their triplicate marrows to be interviewed and photographed for *Life*, and are all different albeit all stereotypes.

Robinson manages the difficult trick of making his characters so boringly ordinary as to be unconvincing, then having them do off-the-wall things that are even less believable. The center of attention keeps shifting jerkily from one character to another, the plot takes off in conflicting directions, nothing is ever fully motivated or properly resolved, and a frightening amateurishness hovers over all. Not, however, over the acting, which for the most part—even under Peter Masterson's frantic direction (the counsels of despair?)—stands up and, in the cases of Sara Botsford, Elaine Haining, Melinda Eades, and Carlin Glynn, positively shines. The production values are fine, especially Amy Shock's minimalist set, but what value in such a production?

EVEN SO, IT'S MORE BEARABLE THAN THE DECONSTRUCTION—OR, more precisely, composition—of **The Scarlet Letter** by one Phyllis Nagy, who has won many fellowships and is much produced both in this country and in England, where she now lives. Miss Nagy writes stuff that could give both playwrighting and feminism bad names if we lived in a world less unglued, unhinged, untutored than ours. Suffice it to say that every kind of game is played with the broken bones of Hawthorne's masterpiece, that, for instance, Pearl, Hester Prynne's little daughter, is here a woman in her thirties and in a red off-the-shoulder maid's gown, who says things like "Mother courts punishment, but me, I crave catastrophe, the slightest hint of it. And today's my first treat." It was certainly my treat to catastrophe, and I hastily departed in the interval.

AMID SO MUCH INSULT AND INJURY, THERE was one brief gleam of joy in a mere two-performance concert version of Kern and Hammerstein's late show **Music in the Air**, by Musicals in Concert. It was the first complete revival of this 60-year-young piece of lovable fluff, full of good songs and good humor. James Hammerstein's savvily sassy direction and a most felicitous cast made a semi-staged version feel fully staged. Keith Jurosko was a hilarious leading man, but the sensation was Lynne Wintersteller as a temperamental, irrepressible, irreplacable operetta diva. Miss W. has done great work for years—her voice, acting, looks, and wit are matchless—and the only reasons that her name is not a household word are that she is a bit taller than most leading men, and that Broadway these days is a bit smaller than her talents. Could one of these things be changed? ■

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In his book *Smart Exercise*, PBS fitness expert Covert Bailey says, "You'd think that fit people would have higher blood pressure since they have more blood pumping at a faster rate but they also have more capillaries in their muscles. If the blood can escape into hundreds and hundreds of capillaries, overall pressure is reduced."

4. It will get your mind and body working together.

New-age fitness and diet guru Dr. Deepak Chopra says in his book *Perfect Health*, "The body is not just a shell or a walking life support system. It is your self intimately clothed in matter. Getting back in touch with this intimacy is very reassuring and delightful, particularly for people who have given up on exercise and become virtual strangers to their bodies."

5. It will help you sleep better. "Stop The Insanity!" dynamo Susan Powter says in her book *The Pocket Powter*, "I didn't sleep well when I was 260 pounds. I was uncomfortable and always tired without doing anything. Would I ever be able to break this cycle and look and feel better? Fear, anger, shame, and

pain all surfaced at night and interfered with a lot of things in my life. Sleep was just one of them."

6. It will provide you with a whole new social outlet.

Cher advises in *Forever Fit* that you "find one or two friends you can connect with through exercise. You can make it social in any number of ways. Get together with a friend at a gym and find a trainer you're comfortable with. Or do an aerobics class together with an instructor who jumps around with the class and creates the feeling that aerobics can be fun."

7. It will decrease your appetite.

In her updated *New Workout and Weight Loss Program*, Jane Fonda explains that "normally you feel hungry when your blood sugar level drops, but when you exercise regularly your blood sugar level remains more stable. This is because your muscles are using proportionately more fat than sugar as fuel. And there is also less insulin in the blood which otherwise would act to lower blood sugar levels."

8. It will strengthen your bones.

According to Dr. David Nieman, author of the book *Fitness and Your Health*, "When gravity stress or muscle movement is applied to the bone, the pressure produces an electric current which tends to build up bone mineral mass. Weight-bearing activity like walking, running, and racket sports maintain leg and spinal bone mass."

9. It will improve your sex life. Judith Sachs, author of *The Healing Power of Sex*, says "moderate exercisers find that a brisk two-mile walk once a day every day is sufficient to make them feel wonderful in this corporeal house they live in, eager to share it with others."

10. It will make you more adventurous. In her book *Fat Free and Fit*, six-time Ms. Olympia Corey Everson says, "Exercise can open doors to new experiences and adventures you may once have lacked the strength, stamina, or confidence to enjoy. When you're in great shape, the whole world becomes your playground. You can hike to the top of the Rockies or down to the bottom of the Grand Canyon. The sky's the limit."

Lynne Palazzi



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Your Options

If this winter is anything like the last one, jogging twice around the park won't be much of a fitness option. But not to worry. New York City is filled with gyms and health clubs that offer a variety of facilities and activities that are sure to keep you active, as well as keeping the winter blues at bay.

Battery Park Swim & Fitness (375 South End Avenue, 321-1117) is a 13,000-square-foot club tucked away in a residential building across from the World Financial Center. Battery Park offers an indoor/outdoor pool, which is glass-enclosed and faces the river. And during the warmer months, the patio space surrounding the pool is opened. Battery Park provides aquacise, basic swimming lessons, and water-resistant tools to be used to get a better water workout.

Besides its pool to help you get in shape, Battery Park has free weights, Cybex and Nautilus equipment, StairMasters, treadmills, and Lifecycles. The club offers more than 30 classes per week, including calisthenics, Dynabands, and step classes. Its most popular class, Cuts and Contours, is a full-body conditioning routine incorporating aerobics, free weights, and abdominal work. After your workout, you can relax in the club's whirlpool, saunas, and steam rooms or have a massage. By year's end, Battery Park Fitness expects to have a beautician on staff who will offer manicures, pedicures, and facials.

The Vertical Club has four locations throughout Manhattan to help get city dwellers in shape: 330 East 61st Street, 335 Madison Avenue at 43rd Street, 139 West 32nd Street, and 350 West 50th Street (1-800-535-6111). Together, the clubs offer more than 400 classes per week including step, Reebok slide, and body sculpting. All the gyms offer an indoor swimming pool and running track, as well as free weights, cardiovascular bikes, circuit training, and martial arts. The Vertical Club's flagship location on East 61st Street also features an exercise rockclimbing wall, as well as racquetball, squash, and tennis courts.

The club also offers an extensive personal training program. When a

member joins, he or she gets three personal training sessions in order to set up a fitness program that will insure the person gets results and gets in significantly better shape.

Another of New York's multi-location gyms is New York Sports Clubs (1-800-796-NYSC), with 15 locations in Manhattan, as well as sites in Brooklyn and Great Neck. New York Sports Clubs is known for its extensive array of exercise classes, situated within a facility with cardiovascular and weight-training equipment. The club offers such classes as Box I.T., a challenging new interval training class using boxing moves; Jump I.T., a total body workout using interval training techniques that combine jump-rope work and body bars or hand weights; and Pace, a cross-conditioning muscle/aerobic workout utilizing a variety of aerobic work stations and hydraulic resistance machines.

New York Sports Clubs also offers a wide range of more specific fitness-oriented services such as computerized fitness testing and evaluation by exercise physiologists, cardiovascular screening, stress testing, and physical therapy. The club also offers a variety of special courses and programs for its members. Some of the upcoming seminars and courses include Running for Special Populations, Abdominals and Breathing for Expectant Mothers, Lowering Your Fat and Cholesterol Intake, Maximizing

Fat Loss, and the Holiday Food Challenge.

Asphalt Green (555 East 90th Street, 369-8890) is a 5.5 acre sports and fitness complex that features a 50-meter Olympic-standard pool, a learn-to-swim and therapy pool, an AstroTurf athletic field, two gymnasiums, indoor and outdoor running tracks, and a health and fitness facility with cardiovascular and weight-training equipment. The centerpiece of Asphalt Green is the 648,000 gallon pool; it is 7- to 16-feet deep, and has two movable bulkheads that can accommodate short- or long-course swimming events, lap swimming, and classes. The pool also has four diving boards, an underwater observation window, and wave-reducing lines. The center offers a wide variety of swim classes for people of all ages and at all levels. There is an extensive youth program that introduces infants and preschoolers to the water, and swim teams for older kids and teenagers.

For adults, the range of classes and programs is just as diverse. There are learn-to-swim classes, deep-water exercise classes, aerobic swimming, lifeguard training, and swim teams. The center also



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Jump rope class is just one of the options at New York Sports Clubs.

offers pre- and post-natal water exercise and scuba diving classes.

For those who are interested in participating in a sport rather than just going to the gym, Tower Tennis Courts (1725 York Avenue at 89th Street, 860-2464) is an all-year indoor tennis club. Featuring two DecoTurf courts, Tower Tennis provides hourly court time, as well as clinics and private and group lessons. There are three pros on staff full-time. If you need a partner or opponent at the same skill level, Tower Tennis also has an extensive matching program. The club is open from 6 a.m. to midnight seven days a week. The club also provides full use of shower and sauna facilities.

Racquetball and squash, as well as a full-service health club, are available at Club La Raquette (119 West 56th Street, 245-1144). The club has three full racquetball courts and one squash court. In addition, there is a pool with an outdoor sundeck, as well as a sauna and whirlpool. Club La Raquette recently added 1,500 square feet of workout space, and features an extensive array of free weights, Cybex and Nautilus equipment, treadmills, Stair-Masters, Lifecycles, and rowing machines.

The latest gym to come on the Manhattan club circuit is the Reebok Sports Club/NY (160 Columbus Avenue at 67th Street, 362-6800), expected to open in February 1995. This \$55-million, 140,000-square-foot club intends to be Manhattan's version of the "urban country club." The Reebok Sports Club will include a six-lap-to-the-mile outdoor in-line skating and

running track, a 45-foot rockclimbing wall, a 9,600-square-foot basketball gym with two regulation size basketball courts, and a 4,000-square-foot sports simulation center. This one-of-a-kind amenity is designed to keep members on top of their game. It will include a wide-screen golf simulator, a downhill-skiing simulator, as well as simulators for boxing, windsurfing, and kayaking. Reebok will also have the For Kids Only Club, an extensive athletic program for children that is specifically geared to their needs.

The club will also be home base for Reebok University, where professionals and athletes will come together to create a wide range of cutting-edge sports and fitness programming and education. The club will be continuously used to showcase the latest breakthroughs in workout equipment and fitness-training methods. "We are investing in the future of the fitness industry," said Paul Fireman, president of Reebok International.

Those who are looking for a service-oriented, results-oriented workout setting may want to try Gold's Gym, which recently opened its first location in Manhattan (1635 Third Avenue at 91st Street, 987-7200). The New York City setting is just one of 440 Gold's Gym locations worldwide, and is the new flagship facility for the East Coast. The gym is 30,000 square feet and features 120 pieces of cardiovascular equipment and 25 tons of free weights. It also features a 1,000-square-foot boxing circuit



Treadmills, like these at Club La Raquette, improve the cardiovascular rate.

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Class 1



Class 19



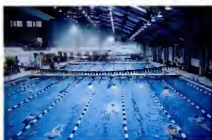
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room with heavy bags, punching pads, and speed bags. Other amenities include a sauna, steam room, whirlpool, and massage. The gym will be offering a wide variety of classes by year's end, when two large aerobics studios will be completed.

Although many of New York's small, intimate exercise studios are going the way of the dinosaur, Callanetics Studios of Manhattan (154 West 57th Street, 765-2900) provides small classes with individualized and personalized instruction, teaching Callanetics' patented non-impact exercise program. Callanetics is a body-shaping exercise technique that helps strengthen and tone the body. It focuses on such problem areas at the waist, stomach, legs, and hips. Callanetics of Manhattan offers more than 30 classes each week.

Crunch Fitness (475-2018) has multiple Manhattan locations and offers a wide variety of fitness options. Among its

more exotic (and popular) offerings is boxing, kickboxing, and spinning, the latter of which features a roomful of stationary bikes that give an intensive cardiovascular workout. In keeping with Crunch's reputa-



The centerpiece of the Asphalt Green sports complex is a 648,000-gallon pool.

tion for combining fun and fitness, one spinning instructor hangs a disco ball in the spinning room to make for a funky, relaxed environment.

Getting in shape is the perfect opportunity to show everyone how great you look, and Speedo

Authentic Fitness is there to help. Authentic Fitness currently has only one Manhattan location at 90 Park Avenue (at 39th Street, 682-3830), but that will change soon: Speedo is planning to open four more stores in the city by the end of the year. New locations will include stores at 58th Street and Lexington, 57th Street and Madison, 65th Street and Third Avenue, and the World Trade Center. Authentic Fitness features T-shirts, warm-

up suits, leotards, leggings, bike shorts, swimsuits, and swim accessories for both men and women. All of the Authentic Fitness stores feature the company's signature design element of a swimming pool on the ceiling.

A healthy glow doesn't just have to come from working out. There are skin scrubs, wraps, and body treatments that help smooth, polish and buff the skin all over the body. (See also "Spas Deluxe," starting on page 12A.)

At Dorit Baxter Day Spa (47 West 57th Street, 371-4542), products imported from the proprietor's native Israel are used in a Dead Sea Salt Body Scrub. The grainy mixture is massaged all over the body to exfoliate the skin's surface and stimulate circulation (30 minutes, \$40). The mineral rich Solar Energy Mud Treatment (\$90) penetrates the muscles while the body is wrapped in thermal blankets.

Georgette Klinger (501 Madison Avenue at 52nd Street, 838-3200) expanded her traditional Czech methods to include a Therapeutic Seaweed Body Treatment (\$125). Developed to

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Step aerobics classes, like this one at The Vertical Club, are gaining in popularity.

stimulate the lymphatic system and eliminate toxins, the treatment replenishes important trace minerals lost through stress and exercise. First, a mixture containing lemongrass oil removes dry surface cells. Then, a seaweed mask is applied and the body is wrapped in herb-soaked towels and warm blankets.

The Estée Lauder Spa at Bloomingdale's on the lake (980-9040) offers many results-oriented treatments that can be completed in one hour. The new Aromatic Herbal Body Wrap combines a gentle blend of herbs wrapped around the body with steaming linen blankets, as well as a new-age massage that employs shiatsu, reflexology, and sports therapy techniques.

On a visit to the Susan Ciminelli Day Spa (601 Madison Avenue at 58th Street, 688-5500), clients find themselves immersed in a healing atmosphere thick with fragrant aromas. Ciminelli dispenses her holistic treatments (\$100 per hour) as half physical therapy, half emotional rehab. "Your body tells me what's going on in your life emotionally," she says. Her ultimate hour (\$195) combines three treatments given simultaneously: a detoxifying seaweed wrap, reflexology foot treatment, and a facial.

The six-month makeover is complete at Elizabeth Arden (691 Fifth Avenue at 54th Street, 546-0200), and the spa now boasts a host of new services. Arden has added aromatherapy manicures (\$30) and reflexology pedicures (\$45) to its repertoire. For those who want to indulge, the spa's Miracle Morning (\$175) offers a half day of luxurious services.

Sarah Fiedelholz

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MARATHON *Time*

Twenty-five years ago, it began. The first time, there were only 127 die-hards, hauling themselves the full distance around Central Park four times. Only 55 finished. This year, on November 6, there will be roughly 27,000 participants, out of more than 50,000 applicants. They will use up more than one million paper cups. They will transform the city into a laughing, joyous, united community for a few hours. And they will do it all just by running 26 miles, 385 yards.

The New York City Marathon is the



largest and best-known footrace of its kind in the world, drawing everyone from world-class professionals who run for high-stakes purses to first-timers who

And they're off! About 27,000 people will start the race...

finish the course in the early evening, long after the cheering crowds have gone home. People have been married on the course, run the whole race backwards, appeared wearing full formal dress, run as a family, and joined in as soon as they turned 18 or when they were well over 70. Says Allan Steinfeld, technical director of the marathon and current president of the New York Road Runners Club, which sponsors the race every year, "It's a festive atmosphere that involves all five boroughs and manages to bring the whole city together."

This year's marathon will be memorable not only because of the silver anniversary but also for a sadder reason: the death of race founder and irrepressible marathon enthusiast Fred Lebow. After fighting cancer for a number of years, Lebow finally recovered enough to slowly run his beloved course in 1992 with his good friend, nine-time winner Grete Waitz. But his condition worsened in recent months, and he finally succumbed in early October of this year. His passing will be marked by a statue (planned before his death) to be unveiled at Tavern on the Green on the Friday before the race.

Ironically, though he was later the race's biggest and most recognizable promoter, Lebow initially resisted moving the race out of Central Park, fearing the logistical problems of setting up a 26-mile course throughout New York City. Ultimately, he was persuaded that it would be worth the trouble to have the race run in all five boroughs. After much fundraising and negotiating with city officials, the marathon as we know it today was born.

Steinfeld and Lebow never forgot the New York part of the marathon's name, either. This is not a race that could be run just anywhere. Where else would you have Hasidic supporters in one neighborhood, offering runners bottles of seltzer instead of water? Where else would you have a Woody Allen-style dream—a "psyching" team at the race's start and at the finish made up of volunteer therapists (some professional, some just interested runners), ready to cheer on and cheer up disheartened runners? Where else could you follow the entire race by subway, emerging briefly in each borough to root for the man or woman of your choice, then head back underground to catch the train to the next cheering section?

This year's race will, as always, feature a few New Yorkers who won't be at the front of the pack, but are notable nonetheless. At press time, this year's oldest runner is Robert Earl Jones, the 89-year-old father of actor James Earl Jones. The youngest is John Cullinan, who turned 18 (the minimum age to run) this July. And the race will host its second wedding in as many years. Pat Tuz and John Weibaker will be married at Fort Wadsworth, the beginning of the race, then will run the course with their wedding party behind them.

But it's not just the individual stories that make the marathon so special. It's the pulling together of so many stories into a considerably larger whole. There's little doubt that the next quarter century will hold as much excitement as the first.

Martha Southgate



...by streaming across the Verrazano Narrows Bridge into Brooklyn. Then they will go up through Queens and the Bronx and wind up in Central Park.

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Page 12

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SPAS *Deluxe*

Today, in addition to eating healthier foods and exercising regularly, men and women are paying considerably more attention to their skin. Most of them view it as a personal investment that will reap benefits for both body and soul. At the city's best day spas and salons, when it comes to treatments, choice is the operative word. From anti-stress facials to detoxifying herbal wraps to aromatherapy manicures, the latest skin care options range from simply relaxing to downright therapeutic. Here, a guide to what's new and next in spa treatments and where to find them.

Lia Schorr Skin Care (686 Lexington Avenue, 486-9670) offers clients customized multiple treatment packages. For \$135, clients can choose from Spa Session #1 (seaweed facial, manicure, reflexology foot massage, and paraffin pedicure) and Spa Session #2 (hydrating facial, paraffin manicure, body massage, and lash tint). Schorr offers substantial savings on services purchased as a series. More good news: the salon is

open seven days a week and will schedule early morning appointments upon request.

At The Anushka Institute (241 East 60th Street, 355-6404), the Argentinian-born Ana Blau wages a one-woman fight against cellulite; she has acquired a long list of believers. Her newest weapon: a Volcanic Ash Wrap originally from Switzerland that she says "spurs cell activity, increases the metabolism, and helps the body eliminate fat, water and impurities." She counsels clients and dispenses nutritional guidance, exercise guidelines, and at-home products so that patrons can continue treatments on their own. The Anushka Cellulite Spa Sampler (regularly \$185, now \$139) includes the Volcanic Body Wrap, mechanical treatment, and a half-hour cellulite control massage. "I don't promise miracles," says Blau. "I deliver results."

The Lancôme Institut de Beauté at Bloomingdale's (1000 Third Avenue at 59th Street, 705-3166) offers a variety of specialized facials in a serene spa-like atmosphere. During the ninety-minute "Technique Exclusive" (\$78), gentle Lancôme products cleanse the face, while the hands and feet are treated to a soothing massage.

The Peninsula Spa (700 Fifth Avenue at 55th Street, 903-3910), atop the exclusive Peninsula hotel, offers a variety



Spas, like this one in The Peninsula Hotel, can help you look and feel great. Everything from saunas to aromatherapy treatments to seaweed body wraps is available.

of restorative and luxurious aromatherapy treatments. The Three Dimensional Aroma Body Treatment (\$125) takes just ninety minutes and uses pure essential oils that re-energize, detoxify, and replenish minerals to the body. First a body scrub of rosewood, palm mint, geranium and other essential oils is applied to open pores. Next, a light citrusy mask that stimulates the lymphatic system coats the skin before the body is wrapped in a layer of blankets for twenty minutes. A sports massage that works deep into the muscles of the neck, shoulder, back, and spine to penetrate stress points is the final revitalizing step.

Faina's European Skin Care Center (157 West 57th Street, 245-6557) offers body treatments that utilize the owner's medical background and European training. Her newest innovation: the Bio-Dead Sea Earth and Salt Body Scrub (\$55; \$80 with massage). She recommends a half-hour deep body massage afterwards for maximum health and beauty benefits.

"When you look good, you feel good,"

says Benone Genesco, resident expert at Mario Badescu Skin Care (320 East 52nd Street, 758-1065). The company's chief chemist (he mixes the salon's twenty-nine masks every morning in the salon's lab) has been administering no-nonsense skin-care advice for a quarter century. This approach has garnered a following among famous faces, including Martha Stewart, Glenn Close, and Cher. Every client receives the same personalized attention. First-timers see him before and after the ninety-minute facial (\$55). The basic facial includes manual ("only the hands") deep-pore cleansing, a massage, a steam, and two masks. A series of six facials is \$275.

The Beauty Salon at Saks Fifth Avenue (611 Fifth Avenue at 50th Street, 940-4000) now features skincare products and makeup from the exclusive Sothy's of Paris. The ninety-minute "Express Mini-Makeover" includes a thirty-minute mini-facial, makeup application, haircut, styling, and deep conditioning. Regularly \$120, the package is available for \$96 through November.

Diane Clehane

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TELEVISION JOHN LEONARD

The Last Laugh

"'Genghis Cohn' is tedious when it stoops to moralize, but more often it's possessed of crazy genius."



Antony Sher plays the title character in *Genghis Cohn*.

HOW DO YOU KILL A JEWISH COMEDIAN? (1) Don't laugh. (2) At Dachau. Already, before I've said anything descriptive or critical about *Genghis Cohn* (Sunday, November 6; 8 to 10 P.M.; A&E), we begin to flinch at questions of taste. Saul Bellow, in *The Bellarosa Connection*, professed to see "the slapstick side" of the death camps, the Dada and Surrealism of slave laborers lined up in front of the gallows as the prison band played Viennese waltzes, or sent naked into a swamp to croak and hop like frogs. David Grossman, in *See Under: Love*, imagined a writer of children's stories in Yiddish, a sort of reverse Scheherazade, who told a new tale every night to a death-camp commandant in return for the Nazi's promise that he'd shoot him. Mel Brooks in *The Producers* milked uneasy laughs from tryouts for the part of Adolf in a play called *Springtime for Hitler*. Joseph Heller, maybe... but Romain Gary?

Genghis Cohn is adapted from a novel by Gary, the French war hero, diplomat, littérateur, and man-about-women (including Jean Seberg). The novel was not so hot. The TV movie's quite wonderful. Part of this is acting: Robert Lindsay as Otto Schatz, the S.S. major who's put Dachau behind him by 1958 to become a Bavarian police

commissioner; Antony Sher as Cohn, the Jewish comedian who rehearsed for death at Dachau by being beaten up in Berlin in 1933 and in Vienna in 1936, and who returns as a ghost to haunt his murderer with one-liners and chopped liver; and Diana Rigg, over the top as a randy, war-widowed baroness, into lingerie and uniforms and Wagner. Another part is directing: Elijah Moshinsky owes more to Chaplin than he does to camp. And part is production: There's a comic-opera feel to *Genghis Cohn*, a Swiss clock/Grimm fairy-tale quality, a bent sort of *Caligari* Expressionism—but in primary kindergarten colors.

How do you kill a Nazi police commissioner? You turn him into a Jew. In the middle of an investigation into the serial stabbings of unfaithful burghers at the moment of sexual spasm in the usual seedy settings, Katz is seized by an overpowering desire for gefilte fish, or bursts into Yiddish, or must excuse himself to ask at a library for a copy of *The Diary of Anne Frank* or don a tallith and sing Kaddish in a synagogue. It's as if Cohn were an itch under his skin instead of a specter in his eye. When the two of them syncope suddenly into soft-shoe song and dance with a patter of Schickelgruber jokes, it's off to electroshock. Who really stabbed

the dentist? And the architect? Why are sixteen sex crimes more "interesting" than 6 million murders? *Genghis Cohn* is tedious when it stoops to moralize; we really do get the point. But more often it's possessed of crazy genius. The ghost here is Lenny Bruce.

IN MY HOUSE, *Cagney & Lacey* WAS TO PRIME TIME WHAT *The Golden Notebook* had been to modern novels and modern marriage: street-smart feminism; politics and friendship; therapy on the barricades; brains on a rampage. Before Doris Lessing, we had never heard women talk like that in fiction. Before *Cagney & Lacey*, we'd never seen them act like that on television. Without Chris and Mary Beth, Thelma and Louise would not have been imaginable. And so it's a joy to have them back for a couple of hours in *Cagney & Lacey: The Return* (Sunday, November 6; 9 to 11 P.M.; CBS), older, thicker, smarter, wrinkled, and not the least bit apologetic about it.

Cagney (Sharon Gless) now works for the district attorney. She is also married to a wealthy businessman (James Naughton) she met at meetings of Alcoholics Anonymous, a "Friend of Bill" in line for an important job in Washington. Lacey (Tyne Daly) retired from the force after twenty years, to homemaker for husband

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Harvey (John Karlen), but finds herself cash-strapped when he has a heart attack. Cagney not only needs help in her sensitive investigation of a gun heist in which a cop was killed—one of the suspects is her ex-colleague Marcus Petrie (Carl Lumbly)—but also, more crucially, misses the old dialectic of two intelligences and two temperaments, out of which the two women used to synthesize a method and a meaning.

Because Cagney lives in a Manhattan brownstone, where her husband hates her gun, while Lacey's still in Queens, where Harvey has opinions on Julius and Ethel Rosenberg, the old class consciousness of the series is still intact, and so are the edgy politics, and so, even, is the executive producer, Barney Rosenzweig, who shows up like Hitchcock in a cameo on the courthouse steps. While Chris and Mary Beth renew their partnership, they must cope in a script by Terry Louise Fisher and Steve Brown with caviar, hair dye, Spandex, the Federal Witness Protection Program, whether 1,500 weapons are already on their way to Ireland or Peru, police corruption, and menopause. *The Return* is a terrific reminder of the good old days, before Camille Paglia.

ROBIN WILLIAMS, BILLY CRYSTAL, EILEEN Brennan, Patrick Stewart, Andrea Martin, and Howie Mandel all show up to assist Matt Frewer, as the Cat in the Hat, and Kathy Najimy, from *Kathy and Mo* and *Sister Act*, as they go *In Search of Dr. Seuss* (Sunday, November 6, and other dates; 8 and 10 P.M.; TNT), an immensely entertaining celebration of the life and works of Theodor Geisel, than whom no Green Eggs were Hamnier, with a Grinch for every Christmas. Had you known that Dr. Seuss was born in a brewery? That his father was a zookeeper? That he went to Dartmouth and Oxford, drew angry cartoons for the left-wing paper *PM*, made agitprop films for the Army during World War II, and spent seventeen years in advertising (Flit bug spray!) till John Hersey at *Life* magazine talked him into pulling the famous Cat out of the notorious Hat? *In Search* tells all with Najimy as a tabloid pooper-scooper who goes through a revolving door into animation and production numbers. You will have seen already the snippets from the animated TV specials. (And if you haven't, TNT will devote most of November and December to a "Seuss-A-Bration," with reruns of *Horton Hears a Who*, *The Cat in the Hat*, and others.) But you won't want to miss Andrea Crouch and the Mighty Clouds of Joy in a gospel rendition of *Yertle the Turtle*, nor Kathy herself in a shameless scramble of *Green Eggs and Sam-I-Am*, as if Busby Berkeley and Leni Riefenstahl had synchronized their swimming. And you ought then to return, with your children and grandchildren, to the books themselves, up there on the permanent shelf for luminous works in the literature of democratic humanism.

TELEVISION

CLASSICAL MUSIC PETER G. DAVIS

Hype and Glory

"At Tully Hall, the packed house went wild for Bryn Terfel, and for now, New York has a new favorite."

NEW YORK IS BOUND TO BE FULL OF SURPRISES for a strapping 28-year-old son of a Welsh farmer on his first visit, especially if he is making a Metropolitan Opera debut. For Bryn Terfel, one possible puzzler was being stopped on the street by a stranger who wondered if he was Meat Loaf. Another must have been all the hurrah his Met debut stirred up before he had sung a note. Terfel has already built a considerable reputation in Europe, but the advance fuss he generated, literally overnight, is unprecedented for a young singer whose only exposure hereabouts has been on a few recordings.

A splashy front-page profile in the *Times*'s "Arts & Leisure" section three days before the big event explains it all. The newspaper of record used to announce before it anointed, but now the process is apparently to be done simultaneously, creating instant musical celebrities with the sort of high-powered publicity money can't buy. Stranger yet, the adoring piece was written by John Rockwell, a former *Times* music critic and cultural reporter but now an employee of Lincoln Center, which presented Terfel and obviously has an interest in doing future business with him. What next? Now in this era of enlightened music journalism, perhaps James Levine will be invited to review his own performances.

The fallout was predictable. The Met immediately placed ads exhorting the public to see the new bass-baritone sensation sing the title role in Mozart's *The Marriage of Figaro*, and tickets moved briskly. Terfel's upcoming Alice Tully Hall recital, a Lincoln Center production with James Levine at the piano, sold out on the spot. His record label, Deutsche Grammophon, hastily arranged a cocktail reception to introduce Terfel and his new discs to New York's ever-shrinking music press. Newly minted fans lined up to get his autograph at Tower Records. There are many other fine young singers that the *Times* could have smiled upon, but for whatever reason, the paper made its choice, and everyone danced to what is rapidly becoming the only tune in town. Terfel may end up deserving all the attention, but that's not the point. The manufactured atmosphere surrounding his Met debut was suspicious, unreal, and finally downright unhealthy.

I opted to attend the second *Figaro*, figuring that Terfel might perform under less pressure and fierce scrutiny than on opening night. He is a promising talent, no doubt of that. More bass than baritone, Terfel is a dark-textured Figaro in the Met tradition of Pinza, Siep, and Ramey, although right now his voice is less smoothly integrated and technically finished than his predecessors', and it sounds a size smaller. A slight buzz to the tone gives his vocal characterization of the part an intriguingly dangerous edge, and he makes intelligent dramatic capital from the fact—that burly Figaro may be a teddy bear when measuring Susanna for their wedding bed, but he is also a revolutionary with a temper, one

that Count Almaviva trifles with at his peril. Both as singer and actor, Terfel radiates the sort of supreme self-confidence that audiences appreciate and respond to, even when his high-energy performance style sometimes leads to overenthusiastic vocal mugging and unmusical touches that he would do well to reconsider.

Otherwise, this revival of *Figaro* was one of the strongest I've seen at the Met in recent years, and it's to Terfel's credit that he makes every effort to blend into the ensemble rather than steal center stage. Much of the coarseness that marred Jean-Pierre Ponnelle's original direction has been expunged by Lesley Koenig and replaced by a warm and witty staging that the cast executes with relish and wonderful comic timing. I especially enjoyed Dwayne Croft, whose suave baritone and elegant vocal manners

James Courtney and Bryn Terfel in *The Marriage of Figaro*.



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as the Count might one day even make him eligible for a newspaper profile. Carolyn James as his Countess never quite warms to the part, but Dawn Upshaw (Susanna), Susanne Mentzer (Cherubino), Rosalind Elias (Marcellina), Bernard Fitch (Don Basilio), and József Gregor (Don Bartolo) are all splendid, and James Levine conducts no other operas with more skill and affection than those by Mozart.

At his Tully Hall recital, Terfel sang selections from Schumann's Op. 39 *Liederkreis* and Schubert's *Schwanengesang* in a reordered sequence. The dramatic Heine settings of the Schubert cycle suited him best, songs that responded well to his declamatory flair, powerfully focused middle voice, and extroverted manner. In more subdued, lyrical music his technical flaws are more apparent—unequally blended registers, loss of tonal body in softest passages, an inability to shape delicate phrases with ease or grace—and that lack of control made his interpretations disappointingly unspecific and inexpressive. If some dyspeptics missed the qualities once thought to be basic components of a healthy, finished vocal method, they held their peace. The packed house went wild, and, for now at least, New York has a new favorite.

CLASSICAL MUSIC

THE BEMUSED SHADE OF CHARLES Munch must have been hovering over the **Boston Symphony Orchestra's** recent concert in Avery Fisher Hall. The program was devoted to Berlioz, whose music that conductor tended to so lovingly as Boston's music director during the fifties, and the main work was a score that even Munch never heard or conducted: the *Messe solennelle*. Completed in 1824 when the composer was only 20 and performed a year later, the Mass was long thought to be lost until a copy surfaced in 1991 in Antwerp. A second "world premiere" took place in Bremen a year ago, and a recording led by John Eliot Gardiner has already appeared on the Philips label.

The Mass is a pretty terrible piece, but it also has a terrible fascination. After hearing the score, a jumble of assorted effects ranging from wild outbursts of liturgical melodrama to jiggling comic-opera choruses, one understands better why Berlioz could never shake his lifelong reputation in academic musical circles as a half-crazed amateur. And yet he probably had to get this mad Mass out of his system in order to find his way to the great things to come. In fact, like the youthful indiscretions of so many composers, the work became a thematic source book for many subsequent pieces, and Berlioz fans will have a grand time spotting all the references. I prefer the more refined performance Gardiner gets from his chorus and period-instrument band on the Philips CD, but the music was hardly damaged by Seiji Ozawa and the BSO, which tore into this rough-and-ready *pêché de jeunesse* with shameless abandon. ■

Krista Swenson,
of Hubbard
Street Dance
Chicago, in Twyla
Tharp's *Sue's
Leg*.



WHEN Twyla Tharp BEGAN CHOREOGRAPHING professionally, in the mid-sixties, she scorned the concept of repertory—dances that had an ongoing life. Her attitude was, Make the stuff, show it, and discard it so you can move on to fresh artistic ground. Soon enough—in part by public demand—she shed this notion, and her dances began to be preserved and revived with performers not present at their conception. In fact, a number of these pieces entered the canon of twentieth-century masterworks. In 1988, Tharp, who has an antagonistic fresh take on just about everything, enacted another radical idea. She disbanded her company to work on a project-by-project basis, hiring herself out to big-name institutions like the Paris Opéra Ballet or assembling her own ad hoc crew as needed. But what about those earlier masterworks? Who was going to serve as their custodian? Hubbard Street Dance Chicago, which recently made its New York City debut at the Joyce Theater, is one good answer.

Founded and directed by Lou Conte, whose background is in musical theater, this 23-member group has strong jazz training coupled with heavy doses of classical ballet—an excellent mix for performing Tharp's signature middle-period works. What's more, the dancers are fresh-faced, individual, and ingratiating. Cracker-jack technicians, they also come across as real people, making a genuine effort to give their viewers pleasure without any posturing, hard sell, or other fakery. No wonder Tharp found them worthy and instituted a steady relationship through which they've acquired five of her best dances, with more—including some created for them—in the offing.

Meanwhile, they showed *Sue's Leg* (1975), *Baker's Dozen* (1979), *The Golden Section* (the pure-dance climax of the otherwise dispensable *The Catherine Wheel*, 1981), and *Nine Sinatra Songs* (1982). I saw the original casts of all of these, and must admit the Chicago bunch doesn't have the same bite and idiosyncrasy as the unforgettable performers on whom the pieces were designed. Still, the present renditions, with their tender glow, are utterly disarming. They're masterfully staged and coached by members of Tharp's old gang, headed by Shelley Washington Whitman, who has the sense not to aim for copies of what once was but to go back to the original principles of the dances and elicit viable equivalents from the current interpreters.

In the *Sinatra*, for example, they deliver new incarnations of svelte elegance, witty toughness, and the irresistible charm of the awkward. In *Sue's Leg* they've grasped the suggestion of a quartet of raggle-taggle traveling players (street entertainers, perhaps, who hark back to the *commedia dell'arte*) making do with the divine inspirations of the moment. In *Baker's Dozen*, they find a casual, sensuous fluidity to match Fats Waller's music; it makes the ramshackle beauty of the choreography look newly minted. Thriving on this repertory, the dancers register as specific stage personalities with the raw glamour of forties movie stars. Given so much

gratifying evidence, I can imagine Hubbard Street providing Tharp with a viable home away from home.

As for her latest work, Tharp spent a productive summer in Washington, D.C., under the auspices of the Kennedy Center, abetted by a seven-member pickup team. The resulting material, bursting with invention, was shown in a seemingly casual but impeccably arranged program at the intimate Terrace Theater earlier this season.

Tharp, who has a pedantic bent, talked—co-opting the audience by letting it in on the nuts and bolts of choreography—and danced extensively as well. Despite the toll middle age inevitably takes on the human anatomy, her performance was not merely engaging but inevitable. (Cannily, she managed matters so she was never

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directly measured against the young women of her group.)

Two full-fledged works and a handful of compelling exercises and studies flaunted Tharp's hallmarks: structural rigor; rhythmic complexity; the ransacking of decades gone by for their flavorful popular dances; and continual commentary, charged with wry insight, on academic dance technique (lifts, for instance, once meant to present the lifted as goddesses, evolving into equal-opportunity struggles). And there was the obligatory homage to the American ethos (ten weeks in the nation's capital make their mark); its blend of ingenuousness, incisiveness, and irony was superb.

The works obviously intended for production proclaim Tharp's huge talent, yet they have grave unresolved problems. One, to the ballet music from Gluck's *Don Juan*, continues Tharp's charting of the war between the sexes. This time the combat takes place on dance-historic ground—the contemporary female choreographer rebutting those nineteenth-century guys who “kept turning girls into birds.” The theme—specifically announced by Tharp—is only fuzzily embodied, and the dance shifts uneasily in tone as it attempts to combine the classical vocabulary, jazzy colloquial moves, and theatrical farce. Tharp has frequently and divinely made the first two elements mesh—but, as with the 1989 *Bum's Rush*, done for American Ballet Theatre, she comes to grief on the shoals of crass goofiness; the type of humor natural to her is more subtle and brainy. The Gluck piece contains so much smart, glorious dancing, I wished Tharp would direct her efforts toward making it cohere as an abstract work and keep her subtexts to herself.

A second substantial offering, set to Bartók's 44 *Duos for Violin*, sports the provisional title *The Exquisite Corpse*. If, as Tharp claimed, it's a *danse noir*, it will benefit from lighting and costuming that add macabre chic. In mufti, it could just as well be a sociological study—action-comics-style—of a female misfit who gets her own back, sort of. Here again, the story line remains murky, the mime is hapless—tiny, spiky, and thin. Come to think of it, just about all of Tharp's skirmishes with literal narrative—most of them, tellingly, autobiographical—have been flawed. Typically, the dancing itself is brilliant. The odd-woman-out is played by Stacy Cadell, who in her New York City Ballet days was distinguished for her formidable technique. Tharp has taken every advantage of it, extending it to uncanny feats like skidding slides on pointe. She's probably the only choreographer around who could create a context in which this bizarre maneuver seemed necessary—in deed, inevitable.

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Culture

A Weekly Guide to Entertainment and the Arts in New York

art 146
poetry 143
books 158
concerts 144
dance 144
kids 159
the mix 156
movies 128
nightlife 14
sports 14
television 14
theater 137
radio 156
restaurants 150

frankenstein returns

Branagh and De Niro
reinvent the monster.



Cold War Comedy...Kael For Keeps

New Films

The Adventures of Priscilla, Queen of the Desert—Two Australian drag queens—one young and butch (Guy Pearce), one burdened and regretful (Hugo Weaving)—and one old, distinguished, and lonely transsexual (Terence Stamp) tour the Outback in a ravaged bus and perform for cowboys and desert rats. Stephan Elliot, the writer-director, doesn't so much make a movie as package it; *Priscilla* is a slick, shrewdly ingratiating entertainment that jumps from highlight to highlight and lives on sparkle. Stamp gets off some viciously funny lines; he might be a Roman senator's wife whose toga has slipped a little. (Denby, 8/29/94) (1 hr. 42 min.; R) *Village East; New York Times; Lincoln Plaza Cinema.*

Barcelona—A Navy officer abroad (Chris Eigeman) and a sales rep for an American company (Taylor Nichols) have reached their mid- or late twenties, and they are still dithering on like self-conscious teenagers. Why any of the beautiful young Spanish women in the movie should be attracted to either of these twits is a mystery. In any case, the men seem more interested in each other than in the women, who are moved around like pieces on a chessboard. Director Whit Stillman introduces ideas about the Cold War and anti-Americanism and Madrid leftists and then tosses them away like so many crumpled-up pieces of paper. The city of Barcelona looks beautiful, but everything in the movie is negligent, undeveloped, and inept. (Denby, 8/15/94) (1 hr. 41 min.; PG-13) *Quad Cinema; Carnegie Hall Cinema.*

The Browning Version—A remake of the Terence Rattigan play about a boarding-school teacher who believes he is an utter failure. Albert Finney takes the Michael Redgrave role from the 1951 British

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A * denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.



Cold War Comedy After the Thaw

For the thirtieth anniversary of *Dr. Strangelove* (at Film Forum), the ever-meticulous Stanley Kubrick took his personal print of the movie and photographed each individual frame, creating a pristine new copy of this exceptionally black comedy. Equally careful about future film projects, he's now dilly-dallying with plans to film *A.I.* as a follow-up to 1987's *Full Metal Jacket*.

version. Matthew Modine is the gifted student. Directed by Mike Figgis, who stumbled badly with *Mir. Jones* and hopes to regain some of the much-needed respect he attained with *Stoney Monday* and *Intense Moments*. (1 hr. 27 min.; R) *Park Theatre.*

Bullets Over Broadway—Some of this beautiful-looking twenties comedy is very funny: Dianne Wiest gives a classic performance as the boozy, angry Broadway diva Helen Sinclair. But it's not a satisfying movie. John Cusack, the nominal hero—an eager young playwright with a tin ear—is a sell-out. He accepts as a supporting actress in his play the thrill-worship mistress of a gangster, in order to get the gangster's backing. And he's quickly overwhelmed by his star, Helen, and rewrites her part to make it more glamorous. Why care about this guy? When the gangster's mistress (Jennifer Tilly) goes into the play, the gangster assigns his henchman Cheech (Chazz Palminteri) to look after her. A gravel-voiced thug, Cheech sits silently through rehearsals until he has an idea for improving the

Moretti as a personality and you prize everything he does. He puts a heavenly Italian quizzical wit back on the screen. (Denby, 10/10/94) (1 hr. 40 min.; NR) *Angelika Film Center; Eastside Playhouse; Lincoln Plaza Cinema.*

Clerks—Reviewed in this issue. (1 hr. 30 min.; R) *Angelika Film Center; 68th Street Playhouse.*

Double Dragon—Hollywood's admirably persistent attempts to turn a video game into a successful movie continues later this year with Jean-Claude Van Damme's *Streetsinger* and this offering. Wholesome teens fight bad guys, with dimpled-checked Robert Patrick of Fox's *Party of Five* looking to follow in the footsteps of Johnny Depp and Michael J. Fox. Please banish all thoughts of *Super Mario Bros.* from your mind. (1 hr. 37 min.; PG-13) *Criterion Center.*

Drop Squad—Bradford Jannison—an African-American ad executive who promotes Mumbin' Jax Malt Liqueur in 125-ounce bottles with the slogan "It Gits Ya Crazy!"—is turned over to the Drop

Squad. A superserious militant organization since the sixties, the Deprogramming and Restoration of Pride Squad takes those who have sold out and makes them culturally responsible. Torn by dissonance over how to best accomplish its goals, the Drip Squad throws James in with a crooked politician, a drug dealer, and several others. With Enq LaSalle and Vondie Curtis-Hall. Directed by David Johnson. 19th Street East; *Aster Plaza*; *Movieplex 42*; New York; *Twin*; *Olympia*.

Eat Drink Man Woman—The greatest chef in Taipei, Mr. Chu (Shu Lien) still gets his hands dirty, even his long-dead wife, busies himself by cooking for his three grown daughters, who live at home. Working with the two screenwriters Hui Ling Wang and James Schamus, director Ang Lee (*The Wedding Banquet*) offers the routine yet mesmerizing anguish of love and marriage in a technologically family plot development passes through the common family banquets, a formal device that brings order to flux. *Eat Drink Man Woman* is an abundant yet disciplined work that marks a huge step forward for Lee. With Chien-Lien Wu and Kwei-Mei Yang. (Denby, 8/29/94) (2 hrs. 3 min.; NR) *Aster Film Center*; *Plaza*.

Ed Wood—What director Tim Burton sees in fifities schlockmeister Ed Wood (*Glen or Glenda*, *Plan 9 From Outer Space*) is the purity of the artistic aspiration. Wood was an obsessive without taste, an artist without art, and Burton, forging irony, celebrates the innocence of his subject's ignorance of ineptitude. Wood (Johnny Depp) and his friends—gathering around the hulk of an ancient star, Bela Lugosi (Martin Landau)—managed to complete movies that achieved their own kind of immortality. But Ed Wood is too sweet-natured, and almost inevitably, it betrays its peculiar subject. Depp, blandly enthusiastic, is just a pleasant guy who means no one any harm. But in that case, how interesting is he? Burton achieves what Wood triumphantly avoided: banality. With Bill Murray and Sarah Jessica Parker. (2 hrs. 7 min.; R) *Village East*; *19th Street East*; *Movieplex 42*.

Exit to Eden—Most of this limp comedy about sadomasochism takes place on a resort island where people pay a great deal of money to enact their fantasies—to be chained or spanked or treated as dogs, or to do the same unto others. The island is presided over by dominatrix Lana Turner. She possesses an adorably long-waisted body, but apart from one moment in which she caresses with her breasts the molded bottom of Paul Mercurio, there's not even the beginnings of a warming flush. Nothing, in general, ruins the heated train of lustful fantasy more rapidly than nattering, sitcom-style jokes. Director Garry Marshall trifles us and then ridicules what turns him on: He's a dirty old man with a guilty conscience—not the best state in which to direct a comedy. With Rosie O'Donnell and Dan Aykroyd as two cops searching for diamond smugglers. (Denby, 10/3/94) (1 hr. 53 min.; R) *Criterion Center*; *1st & 62nd Street* (2 hrs. 3 min.); *K* *Village Theatre VII*; *19th Street East*; *Carnegie Hall Cinemas*; *Manhattan Twin*; *Movieplex 42*; *Orpheum*; *New Cosmos*.

Faust—Czech animator Jan Svankmajer tumbles together puppets, stop-motion animation, live actors, and sneakily surreal glimpses of Prague to tell the tale of a man who sells his soul to the devil in exchange for earthly rewards. Unsurprisingly bleak, it offers little drama in its surrealism. The story, just a ragtag use of whatever media best serves Svankmajer's purpose. A curiosity, though not technically impressive like his first feature, *Alice*. (1 hr. 37 min.; NR) *Film Forum*.

Foundering—Peter McCarthy, the producer behind classics *Repo Man*, *Sid & Nancy*, and *Tarp Heads*, finally stopped saying "I could do that" and simply did it. His writing-directing debut is a subversive comedy set in post-rat L.A., where John Boyz (James LeGros) struggles to bring some sense to his ennui-induced life. An aggressive IRS attempt to seize his savings account, a brother giving class on rehab, and a girlfriend who can't be bothered with commitment don't help. With John Cusack, Ethan Hawke, Steve Buscemi, Alex Cox, Lisa Zane, and many others. (1 hr. 37 min.; NR) *Quad Cinema*.

Frump—Another irreverent picture, in the commercially lucrative line of *Beetle Bie* and *Rain Man*, and like those movies, it's marked by sentiment and cant and much flattery of the audience. If it's better than any of those movies—and at times it's a purely cinematic experience—that's because the director, Robert Zemeckis, has the

shrewdness and skill to turn what's most dubious about his ideas into poetic comedy. (Denby, 7/18/94) (2 hrs. 22 min.; PG-13) *MovieLand 8th Street*; *34th Street East*; *59th Street East*.

Happy Dreams—An extraordinarily detailed and noticably satirical piece of work about American inner-city life, American hopes, American defeat. Two African-American teenagers stand at the center of this documentary, two boys who both want to be NBA players. That is their only desire. They have no fallback position, no middle ground, nothing else they would settle for. The movie follows them through the ups and downs of their high-school years and then into college, and much of it takes place off the courts, among coaches, parents, and friends, who apply an annihilating pressure on the young men to succeed. From the point of view of the young men, the strategy, the strategy, nothing startling here, but the portrait is full-bodied and complex. What is so frightening about the movie is how cruelly the dreams fall away—how suddenly and absolutely they sheer off into failure. Though graced by much sweet struggle and several euphoric moments, *Happy Dreams* is tragic in its insight into the American dream and in making these boys into stars but not into men. (2 hrs. 51 min.; NR) *Film Forum*; *Orpheum*; *Lincoln Plaza Cinema*.

Don't Talk About It—Leonor is a widow who simply refuses to acknowledge that her daughter Charlotte is a dwarf. Leonor burns all copies of *Shogun* and smashes the yard signs of a neighbor into little pieces, and does everything she can to pretend her child isn't different. Then an elderly man (Marcello Mastroianni) comes to town and falls in love with the girl *because she's different*. Part allegory, part magic realism, it was co-written and directed by Maria Luisa Bemberg. (1 hr. 42 min.; NR) *57th Street Playhouse*.

I Like It Like That—A vibrantly entertaining debut film from writer-director Darnell Martin. She plunges into the sexual and romantic heart of a penny-pinchin' Bronx marriage on the verge of imploding. Lisa (Laurea Lau) is besieged by noise and clamor—by the children, the malicious "friends" who live nearby, the downstairs neighbor who thumps with her mop against the ceiling. Her husband, Chino (Jon Seda), is a chronic absentee. Chino's trouble, Macho has rarely appeared so sensually appealing and so exasperating at the same time. Martin has conceived the material in broad, popular terms as a ban-bang instant comedy and feminist drama, with everyone shouting and carrying on. But for all the noise, it's a sweet-natured and true-hearted representation of love and family life, coarse in speech but never in feeling. (Denby, 10/3/94) (1 hr. 42 min.; R) *Village Theatre VII*; *19th Street East*; *Carnegie Hall Cinemas*; *Manhattan Twin*; *Movieplex 42*; *Orpheum*; *New Cosmos*.

Imaginary Girls—Harvey Keitel set out to raise his daughter (Faizura Bakes) and chase that elusive "big break" after the death of his wife, Kelly Lynch. Directed by Anthony Drazin. With Vincent D'Onofrio, Chris Penn, and Sevean. (1 hr. 45 min.; PG) *Village East*.

Jason's Lyric—Two brothers in a rural community on the outskirts of Houston grow up in different ways—one good, one bad—after a childhood incident involving the father scars them both. Jason, the good one, falls in love with a waitress named Lily while Joshua, the bad one, falls in with a bad crowd planning a bank robbery. With Forest Whitaker in a small role as their father. Directed by Doug McHenry. (1 hr. 55 min.; R) *MovieLand 8th Street*; *Movieplex 42*.

The Last Seduction—The new neo-noir thriller directed by the talented John Dahl (*Red Hot West*) moves with the devastating energy of its viciously inventive dark lady—a lying, cheating tramp named Bridget Gregory, played by the amusingly tough Linda Fiorentino. Before it goes

sour at the end, most of this little movie is fast and exhilarating—not radical in form like *Pulp Fiction* but erotically ravenous, exceptionally witty, and impressively knowledgeable about all the dirty deals and low maneuvers that keep a corrupt world going. With superb performances by Bill Pullman and Peter Berg as two different kinds of helpless saps. Written by Dahl and Steve Barancik. (Denby, 10/3/94) (1 hr. 50 min.; R) *Village Theatre VII*.

L'Enfer—In director Claude Chabrol's latest work, Emmanuelle Béart plays a strikingly beautiful woman (and superb performer) who literally drives her husband mad with jealousy when he begins to imagine she is having an affair. With François Cluzet as the (perhaps) cuckolded man. Based on a script by Henri-Georges Clouzot. (1 hr. 40 min.; NR) *K* *Village East*; *Cinema 1, II, Third Ave.*

Little Giants—Ed O'Neill plays a tough-talking coach who fields a fierce kiddie football team by rudely ignoring all the untalented misfits. Rick Moranis steps in to help the tossed-side learn that teamwork can overcome brute force. Directed by Duwayne Dunham. (1 hr. 30 min.; PG) *Village East*; *Criterion Center*; *New York Twin*; *Orpheum*; *New Cosmos*.

Love Affair—Reviewed in this issue. (2 hrs. 27 min.; PG-13) *Village Theatre VII*; *Chicleria*; *Orpheum*; *Tower East*; *84th Street Six*.

Mary Shelley's Frankenstein—The latest stab at the horror classic offers a lot of intriguing possibilities: Director (and Kenneth Branagh getting a chance to play with his biggest budget yet) Robert De Niro tackling a juicy supporting role as the creature, his best role since *GoodFellas*; composer Patrick Doyle deploying his melodramatic talents on an operatic canvas; and Helena Bonham Carter in a heating body. (2 hrs. 8 min.; R) *Criterion Center*; *Cinema Twin*.

Miracle on 34th Street—Tackling a beloved classic is never a great idea, but it can pay off once in a great while. Such may very well be the case here, with Richard Attenborough charming as Santa Claus. (2 hrs. 10 min.; G) *Village East*; *Chicleria*; *Orpheum*; *Tower East*; *84th Street Six*.

National Lampoon's Christmas Vacation—Showing its confidence by giving John Hughes's production a lavish send-off at Radio City Music Hall on 11/15, complete with a live performance by the cast, *National Lampoon's Christmas Vacation* enters in several numbers from the Radio City Christmas Spectacular. \$25. Call 307-7171, or go to the box office. Radio City, at 50th Street, 1200 Sixth Avenue, at 50th Street.

National Lampoon's Killers—Oliver Stone's latest is a post-modernist disaster, all commentary and no text; it's an editing tale folly. In it, a brainless poor-white-trash couple, Mickey and Mallory (Robert Downey Jr. and Patricia Richardson), kill people whenever they feel like it, and for a while no one bothers to catch them. It's as if the country were too fascinated to put them out of commission. Stone is a rare director who, plausibly, yet we are meant to take the movie seriously as the essential, rabid truth of our times. His response to the media frenzy is to redouble it—the imitative fallacy of the media. A rare, rare, rare, rare, rare moment of excess. Stone is too bearishly sincere to be funny. (Denby, 9/5/94) (2 hrs.; R) *Village East*; *23rd St. West Triplex*.

Oleanna—David Mamet's purposefully provocative stage play comes to the screen virtually unchanged. In other words, his story of a college professor accused by a student of sexual harassment is still edgy, obvious, infuriating, simply minded when it hopes to be complex, and yet somehow sparks discussions among those that have seen it. It's a rare movie that enlightens rather than the movie itself. With William H. Macy and Debra Eisenstadt. Written and directed by Mamet. (1 hr. 30 min.; NR) *19th Street East*; *Lincoln Plaza Cinema*.

Only You—Director Norman Jewison hopes to recapture some of the romantic charm he deliv-



Print More than 275 reviews from Pauline Kael's career are arranged chronologically, creating, in effect, a portrait of the changing face of the movies and Kael's unchanging wit and insight. For such a massive collection (1,200-plus pages), it's exceptionally inviting. (Dutton; \$34.95.)

He said it was a lesson. She said it was sexual harassment.

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ered so capably in *Moonstruck*: The tale of a woman (Marisa Tomei) who skips town on the eve of her wedding to track down the man she thinks she's fated to marry—a man she's never even met—certainly *sounds* like it's tailor-made for swooning. But despite Robert Downey Jr.'s appeal as the man of her dreams, this amiable fluff is for you only if you're in the right mood ... and very forgiving. With Fisher Stevens and Bonnie Hunt. (1 hr. 48 min.; PG) *Movieland 8th Street; Criterion Center; For 62nd St. Cinemas; Oxydium.*

★ **Pulp Fiction**—An ecstatically entertaining piece of suave mockery by Quentin Tarantino that revels in every manner of pulp flagrancy—murder and betrayal, drugs, sex, and episodes of sardonically distanced sadomasochism—all told in three overlapping tales. Two petty thieves sitting in a diner (Tim Roth and Amanda Plummer) announce a stickup, pull out their guns—and the episode breaks off. That's the beginning of the movie, and we return to them at the end, though what appears in the interim isn't all flashback. Some of it takes place before that moment, some after. The chronology of the three stories is daringly skewed so we can see people in the midst of different yet connected actions. Call it collateral narration. What goes around comes around. The two principal characters are hit men in black suits: John Travolta, overweight, puffing with long hair falling from a knot in strands, and Samuel L. Jackson, lean, curly-haired, and with a mean tongue. They work for a local crime boss who sends them on a job to kill some yuppie punks. The two cross paths with boxer Bruce Willis, a stoic, Hemingwayesque loser paid by the crime boss to take a dive. There's much more, and the whole is bound with words— anecdotes, debates, rococo profanities, biblical quotations. It's a very funky, American sort of pop masterpiece, improbable, uproarious, with bright colors and danger and blood right on the surface. With Uma Thurman as the mobster's woman. Co-written by Tarantino and Roger Avary. (Denby; 10/3/94) (2 hrs. 29 min.; R) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Embassy 1; Embassy 2-4; Movieplex 42; Beckman; UA East 84th Street Six.*

★ **Quiet Show**—Remarkably entertaining, a movie that works as spectacle, as tangled ethical drama, and as an expose of the fault lines of ethnicity and class in this country. Eager to build ratings and knowing full well that a repeat winner would create tremendous week-to-week suspense, the producers of *Twenty-One* fed the answers to some of the contestants. Whether it was Paul Attanasio's terrific screenplay or the subject itself or irritated memories of his early career in television, director Robert Redford has triumphantly pulled together the elements of dramatic filmmaking. (Denby; 9/19/94) (2 hrs.; PG-13) *Village Theatre VII; Chelsea; Cinema L.I.I. Third Ave.; Guild 50th Street; 86th Street East; 84th Street Six.*

Radiohead Murders—George Lucas exec-produced this comedic murder-mystery set in the studio of a radio show going national in 1939. In it, Mary Stuart Masterson is the boss's capable secretary, who juggles angry sponsors and temperamental stars while rebuffing the advances of her soon-to-be-ex-husband (*Dream On*'s Brian Benben). Crammed full of folks like Harvey Korman, Corbin Bernsen, Michael Lerner, Christopher Lloyd, George Burns, and Anita Morris. (1 hr. 53 min.; PG) *23rd Street West Tropic; Manhattan Twin; National Twin; 86th Street; Olympia.*

The River Wild—Gail (Meryl Streep) is a former daredevil river guide—a rafter known, in her reckless youth, as "Whitewater." Gail loves her sheepish husband (David Strathairn), but she's also exasperated with him, and Streep-eyes flickering, sudden smiles disappearing, sour and happy moods moving across her face like patches of cloud and blue—suggests an ambivalence in Gail only barely under control. When a murdering robber (Kevin Bacon) and his mild accomplice (John C. Reilly) take over their raft, they force Gail to take them through the notorious rapids known as the Gauntlet. Streep laughs uncontrollably at such an odd method of escape. But she's excited by the prospect of running the Gauntlet again. There are exciting moments, but—except for Streep—the elements in *The River Wild* are standardized and calculated. Written by Dennis O'Neill, directed by Curtis Hanson. (Denby; 10/10/94) (1 hr. 48

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min.; PG-13) *Art Greenwich* Twin; 23rd Street West Triplex; 34th Street Showplace; Ziegfeld; First & 62nd St. Cinema; 86th Street; Regency.

The Road to Wellville—T. Coraghessan Boyle's blackly funny novel about John Harvey Kellogg comes to the screen via director Alan Parker. To tell this story of enemas, exercise, and the exigencies of love, he's assembled an impressive cast, including Anthony Hopkins as Kellogg, Matthew Broderick, Bridget Fonda, John Cusack, Dana Carvey, Michael Lerner, John Neville, and Lara Flynn Boyle. Whether Parker can maintain the distinctive tone of Boyle's caustic, subversively funny work remains to be seen. (1 hr. 57 min.; R) *Village Theatre VII; Chelsea; Murray Hill Cinema; Baromet/Corner; Orpheum; 62nd and Broadway.*

Robert Heinlein's The Puppet Masters—Science-fiction mainstay Robert Heinlein garners Stephen King-like billing but presumably hopes for better



Laserdisc intimidated by the reputation of Japanese director Akira Kurosawa and his venerable classics—not to mention the subtitle? Then start with the wildly entertaining *Hidden Fortress*, George Lucas's inspiration for *Star Wars*. Kurosawa's *Throne of Blood* can always come later. (Criterion; \$34.95.)

treatment at the box office with this story of paranoia and alien possession. Don't call it a ripoff of *Invasion of the Body Snatchers*—Heinlein's story was apparently published before that classic film was released. With Donald Sutherland. (1 hr. 49 min.; R) *Village East; Chelsea; Crown Gotham; Embassy 2-4; Metro Cinema; New Coliseum; Nova.*

The Sex of the Stars—Winner of Best Film and Best Actor at the 1993 Montreal Film Festival, this tells about a young girl, Camille (Marianne Mercier), who becomes very close to her father when he returns from a long absence—even though he's undergone a sex-change operation. Watching him going off to transsexual hell makes her rethink her feelings and they both struggle to make the difficult transition to womanhood. (1 hr. 44 min.; NR) *Quad Cinema.*

The Shawshank Redemption—In 1947, a successful young banker, Andy Dufresne (Tim Robbins), convicted of murdering his wife and her lover, enters the brutal Shawshank prison for life. Mild-mannered and reserved, he attracts the attention of the prison "fixer," Red (Morgan Freeman), a lifer who has seen everything. Red, narrating the movie in tones of ripened wisdom, doesn't expect Andy to survive. The movie is devoted to the belief that the soul can survive anything. Based on a gimmicky Stephen King story, it seems to have been made in another era—the fifties, perhaps, when rehabilitation was a fond idea and prisons could still seem like a monstrous mistake.

The movie burns with dubious ardor. No one could disagree with its point of view. No one is likely to be much interested, either. Directed by Frank Darabont. (Denby; 9/26/94) (2 hrs. 22 min.; R) *Village Theatre VII; Chelsea; Baromet/Corner; National Twin; 84th Street Six.*

Silent Fall—Richard Dreyfuss and John Lithgow play psychiatrists who battle over how best to deal with a young, withdrawn child who may have crucial information the police need. Dreyfuss provides care and concern; Lithgow prefers drugs. With Linda Hamilton. Directed by Bruce Beresford. (1 hr. 42 min.; R) *Murray Hill Cinema; 19th Street East; Columbus Circle.*

Spanking the Monkey—An erotic comedy about Ray (Jeremy Davies), an MIT sophomore who is having a terrible summer at home. His unhelpful dad is a philandering salesman always on the road. And his depressed, maladjusted, and extremely needy mother (Alberta Watson), recovering in bed from a multiple fracture of the leg, is behaving very badly. Writer-director David O. Russell handles the subject of mother-son incest as part of the normal painful comedy of a young man's sexual coming-of-age, and he gets away with it because he's such a cool, funny observer. A brilliant debut. (Denby; 7/25/94) (1 hr. 38 min.; NR) *Quad Cinema.*

"THE WAR' TOUCHES THE HEART. A MUST-SEE MOVIE."

—Bonnie Churchill, NATIONAL NEWS SYNDICATE

FROM THE DIRECTOR OF "FRIED GREEN TOMATOES"



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WAVELY TWIN

AND AT A THEATRE NEAR YOU

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The Specialist—An enjoyably goofy romantic thriller with Sharon Stone seeking revenge against drug lords in Miami for the death of her parents. Stone looks great, and there's hilarious dialogue—some of it intentional (James Woods's especially abrasively killer) and some of it not (Rod Steiger's wild accent as a Latino crime boss). With Sylvester Stallone. (1 hr. 43 min.; R) Essex; Village Theatre VII; 19th St. East; 34th St. Showplace; Criterion Center; Gemini Twin; Orpheum; 84th St. Six; New Coliseum.

Starline—Any true movie buff should be looking forward to this sci-fi extravaganza. Kurt Russell and James Spader are archaeologists thrown across time and space into a titanic battle between good and evil. An elaborate European production directed by Roland Emmerich (*Universal Soldier*), it has the sheen of *Dune* or *Flash Gordon* or any other comic extravaganza you can name. Toss in Jaye Davidson as an androgynous king/queen as an added bonus. One way or another, it's going to be fun. (2 hrs. 5 min.; PG-13) Showplace; Chelsea; 34th Street Showplace; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova.

Vanya on 42nd Street—Reviewed in this issue. (1 hr. 59 min.; PG) Angelika Film Center; Lincoln Plaza Cinema.

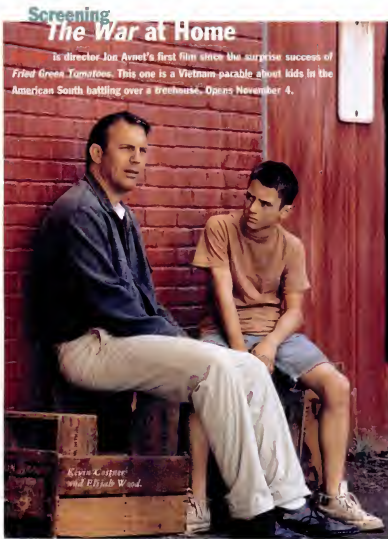
The War—Director Jon Avnet follows the unexpected success of *Fried Green Tomatoes* with another small, southern tale. Elijah Wood stars as a young boy who builds a treehouse with his sister, only to find that they're drawn into a bitter battle over it with neighborhood kids. Mare Winningham (who's forged a solid career in challenging and smart TV movies) plays the mom and Kevin Costner hovers in the background with a small part as the father just back from Vietnam. (2 hrs. 7 min.; PG-13) Waverly; Chelsea; Barone/Coronet; National Twin; 86th Street.

Wes Craven's New Nightmare—When those involved in the *Nightmare* on Elm Street series called it a day with *Freddy's Dead: The Final Nightmare*, they unwittingly released Freddy Krueger into the real world. Now he's free to terrorize Heather Langenkamp, the actress who starred in the initial movie. Robert Englund, the actor who portrayed him; Wes Craven, the director; and anyone else who gets in the way. The only way to stop him? Make another *Nightmare* flick, the only place where evil can be defeated. Written and directed by Wes Craven (because he had to). (1 hr. 52 min.; R) MovieLand 8th Street; Criterion Center; Movieplex 42; Sutton; 86th Street East; Metro Cinema; New Coliseum; Nova.

What Happened Was...—A terrific, probing drama that captures the pain, neediness, and terror of two lonely people on their first date. They both work in a law firm but have rarely exchanged more than banalities before tonight. Unexpectedly revealing and memorable, it was written and directed by playwright Tom Noonan, who also stars. Created a strong buzz at Sundance, and proves worthy of the attention. A good date movie if you really want to know what the person you're with is like. (1 hr. 32 min.; NR) Quad Cinema; Angelika 57.

inspired countless horror films to come, not to mention a number of remakes, such as the Kenneth Branagh version just out. Even today, it's a creepy experience with Boris Karloff properly lauded for the strange empathy he creates between the creature and the audience. This version is a recently restored print that includes footage of several crucial moments that are usually cut from TV and revival showings—such as the scene where the creature is playing with a little girl and accidentally drowns her. (1 hr. 10 min.; NR) Cinema Village 12th Street.

dering.
Village East—189 Second Ave., at 12th St. (529-6799) *Ed Wood*; *L'Enfer*; *Natural Born Killers*; *Little Giants*; *Imaginary Crimes*; *Robert Heinlein's The Puppet Masters*; *The Adventures of Priscilla*.
Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *The Road to Wellville*; *I Like It Like That*; *The Specialist*; *The Shawshank Redemption*; *Quiz Show*; *Love Affair*; *The Road to Wellville*.
Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Stargate*. Opening 11/4; The War.



Screening
The War at Home
Is director Jon Avnet's first film since the surprise success of *Fried Green Tomatoes*. This one is a Vietnam-parable about kids in the American South battling over a treehouse. Opens November 4.

Kevin Costner and Elijah Wood.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Clerks*; *Vanya on 42nd Street*; *Caro Diano*; *Eat Drink Man Woman*; *Pulp Fiction*; *Towards the Within* (midnight only).
Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Bullets Over Broadway*; *The River Wild*.
Cinema Village 12th St.—22 E. 12th St. (924-3363) *Minör*; *On the Gentle Art of Japanese Persuasion*. Opening 11/4: *Frankenstein* (1931) (see "Brief Reviews").
Essex—275 Grand St. (982-4455) *The Specialist*.
Film Forum—209 W. Houston St. (727-8110) *How Dreams*; *Fantasi*. (See also "Museums, Societies, Etc.")

Joseph Papp Public Theater—425 Lafayette St. (598-7171) See "Museums, Societies, Etc."
MovieLand 8th Street—12 E. 8th St. (477-6600) *Wes Craven's New Nightmare*; *Only You*; *Jason's Lyric*; *Forrest Gump*.
Quad Cinema—34 W. 13th St. (255-8800) *Spanking the Monkey*; *Barcelona*; *Killing Zoe*; *What Happened Was...*; *The Sex of the Stars*. Opening 11/4: *Flou-*

14th-41st Streets
Chelsea—260 W. 23rd St. (513-5402) *Pulp Fiction*; *Quiz Show*; *The Shawshank Redemption*; *Love Affair*; *The Puppet Masters*; *The Road to Wellville*; *Stargate*. Opening 11/4: *The War*.
Murray Hill Cinema—160 E. 34th St. (689-6548) *Silent Fall*; *The Road to Wellville*; *Silent Fall*.
15th Street East—890 Broadway, at 19th St. (260-8000) *Over Broadway*; *Ed Wood*; *The Specialist*; *I Like It Like That*; *Drop Squad*; *Silent Fall*. Opening 11/4: *Oleanna*.
23rd Street West Triplex—233 W. 23rd St. (989-0606) *Radioland Murders*; *The River Wild*; *Natural Born Killers*; *TimeCop*.
34th Street East—241 E. 34th St. (683-0255) *Forrest Gump*.
34th Street Showplace—238 E. 34th St. (532-5544) *The Specialist*; *The River Wild*; *Stargate*.

42nd-60th Streets
Angelika 57—225 W. 57th St. (583-1900) *What Happened Was...*.
Astor Plaza—44th St. bet. Bway and Eighth (869-8340) *Drop Squad*.
Barone/Coronet—993 Third Ave., bet. 59th and 60th St. (353-1663) *The Shawshank Redemption*; *Road to Wellville*. Opening 11/4: *The War*.
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th St. (265-2520) *Barcelona*; *I Like It Like That*.
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *L'Enfer*; *Quiz Show*; *Bullets Over Broadway*.
Cinema 3-2—W. 59th St. (752-5959) *Glean and Be Proud*.
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *The Specialist*; *Only You*.
New Nightmare; *Stargate*. Through 11/3: *Little Giants*; *Exit to Eden*. Opening 11/4: *May Shelley's Frankenstein*; *Edie*.
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Robert Heinlein's The Puppet Masters*.
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Caro Diano*.
Embassy—1560 Bway, bet. 46th and 47th Sts. (302-0494) *Pulp Fiction*.
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Pulp Fiction*; *Robert Heinlein's The Puppet Masters*.
57th Street Playhouse—110 W. 57th St. (581-7360) *I Don't Want to Talk About It*.
59th Street East—239 E. 59th St. (759-4630) *Forrest Gump*.
Gold 50th Street—33 W. 50th St. (757-2406) *Quiz Show*.
Manhattan Twin—220 E. 59th St. (935-6420) *Radioland Murders*; *I Like It Like That*.
Movieplex—42-24 W. 42nd St. (997-7522) *Drop Squad*; *Stargate*; *I Like It Like That*; *Pulp Fiction*; *Wes Craven's New Nightmare*; *Jason's Lyric*.
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *The Shawshank Redemption*; *Radioland Murders*. Opening 11/4: *The War*.
Paris Theater—4 W. 58th St. (980-5656) *The Brown-*

Revivals

Frankenstein (1931)—The James Whale classic

ing Version.

ing Version.—42 E. 58th St. (355-3320) *Eat Drink Man & Woman*.

Sutton—205 E. 57th St. (759-1411) *Wes Craven's New Nightmare*; *Ed Wood*.

Worldwide Cinemas—340 W. 50th St. (246-1583) *Speed*; *It Could Happen to You*; *The Client*; *Like Water for Chocolate*; *The Next Karate Kid*; *True Lies*; *The River Wild*.

Zingfield—141 W. 54th St. (765-7600) *The River Wild*.

61st Street and Above, East Side

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Pulp Fiction*.

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Only You*; *The River Wild*; *Exit to Eden*; *Stargate*; *Silent Fall*.

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) Through 11/3: *The Specialist*; *Princess Caraboo*. Opening 11/4: *Mary Shelley's Frankenstein*.

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *The Adventures of Priscilla, Queen of the Desert*; *Little Giants*; *Drop Squad*.

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Hoop Dreams*; *The Specialist*; *Only You*; *I Like It Like That*; *Little Giants*; *Love Affair*; *The Road to Wellville*; *Stargate*.

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Clerks*.

86th Street—125 E. 86th St. (534-1880) *The River Wild*; *Radioland Murders*.

Opening 11/4: *The War*.

86th Street East—210 E. 86th St. (249-1144) *Quiz Show*; *Wes Craven's New Nightmare*.

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1131) *Love Affair*.

U.S. East—1629 First Ave., at 85th St. (249-5100) *Pulp Fiction*.

61st Street and Above, West Side

Columbus Circle—2 Gulf/Western Plaza, Bway and 61st St. (247-5070) *Silent Fall*.

84th Street Six—2310 Bway, at 84th St. (877-3600) *Pulp Fiction*; *The Specialist*; *Quiz Show*; *The Shawshank Redemption*; *Love Affair*; *Stargate*.

Harlem Victoria V—235 W. 125th St. (222-8900) *Alma's Rainbow*. See "Museums, Societies, Etc."

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Bway bet. 62nd and 63rd Sts. (757-2280) *Vanya on 42nd Street*; *Cave Dances*; *The Adventures of Priscilla, Queen of the Desert*; *Hoop Dreams*; *Bullets Over Broadway*. Opening 11/4: *Oleanna*.

Metro Cinema—2626 Bway, bet. 99th and 100th Sts. (222-1200) *Robert Heinlein's The Puppet Masters*; *Wes Craven's New Nightmare*.

New Coliseum—701 W. 181st St. (740-1545) *I Like It Like That*; *Stargate*; *Little Giants*; *Wes Craven's New Nightmare*; *The Specialist*; *Robert Heinlein's The Puppet Masters*.

Nova—3589 Bway, bet. 147th and 148th Sts. (862-5728) *Robert Heinlein's The Puppet Masters*; *Wes Craven's New Nightmare*; *Stargate*.

Olympia Cinemas—2770 Bway, bet. 106th and 107th Sts. (865-8128) *Radioland Murders*; *Drop Squad*.

Regency—1987 Bway, bet. 67th and 68th Sts. (724-3700) *The River Wild*.

62nd and Broadway—1871 Bway, at 62nd St. (265-7466) *The Road to Wellville*. Opening 11/4: *The War*.

Thalia—250 W. 95th St. (316-4962) *Sankofa*.

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza (320-3020) *Pulp Fiction*; *Robert Heinlein's The Puppet Masters*; *I Like It Like That*; *Stargate*; *Wes Craven's*

New Nightmare; *The Specialist*; *Jason's Lyric*.

Concourse Plaza—214 E. 161st St. (588-8800) *Stargate*; *Drop Squad*; *Pulp Fiction*; *I Like It Like That*; *Wes Craven's New Nightmare*; *The Specialist*; *The Puppet Masters*; *Little Giants*; *Jason's Lyric*.

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Stargate*; *Silent Fall*. Through 11/3: *Only You*; *Little Giants*; *The Specialist*.

Opening 11/4: *Mary Shelley's Frankenstein*; *Double Dragon*.

New American Quik—1450 East Ave., near Yankee Mall Plaza (828-3322) *Stargate*; *Drop Squad*; *Wes Craven's New Nightmare*; *The Specialist*; *The River Wild*; *The Puppet Masters*; *Little Giants*.

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Pulp Fiction*; *Love Affair*.

Whitstone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Pulp Fiction*; *I Like It Like That*; *Love Affair*; *Stargate*; *Drop Squad*; *Silent Fall*; *Wes Craven's New Nightmare*; *Robert Heinlein's The Puppet Masters*; *The Specialist*; *Little Giants*; *Jason's Lyric*; *TimeCop*.

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Stargate*; *Silent Fall*; *Robert Heinlein's The Puppet Masters*; *Love Affair*; *Radioland Murders*; *TimeCop*.

Talent

What's the Score?

Henry Mancini said that along with Jerry Goldsmith, Patrick Doyle was the finest musical talent working in the movies. Patrick who? Even if his name doesn't have the marquee value of a Jerry Goldsmith or John Williams, Doyle is an increasingly visible—and certainly audible—presence. Last year, he scored four wildly different movies: *Much Ado*

About Nothing, *Into the West*, *Needful Things*, and *Carillo's Way*. "It may have seemed as if I were a bit of a sausage factory," he says. "But they'd been sitting around for a while." Like John Williams with Steven Spielberg and Bernard Hermann with Alfred Hitchcock, Doyle has formed a bond with director Kenneth Branagh that extends to their latest collaboration, *Mary Shelley's Frankenstein*. Except for *Peter's Friends*, every movie directed by Branagh features Doyle's unabashedly romantic, full-bodied music. So when he's not writing a piece to celebrate the queen mother's birthday or turning down commissions for symphonies (much too busy), what does Doyle do to relax? No music, please; he reads books...about other composers. "I've just recently read Benjamin Britten's [biography]," he admits. "And I've just bought Verdi's and Berlioz's biographies. I'm desperate to get into them."

MICHAEL GILTZ



Not Patrick Doyle, but a character in "Frankenstein" presumably inspired by his music.

Forrest Gump; *The Road to Wellville*.

Brooklyn Heights—161 Broadway (596-7070) *Love Affair*; *The Shawshank Redemption*; *The Specialist*.

Opening 11/4: *Mary Shelley's Frankenstein*.

Canaris—9310 Ave. L, at E. 93rd St. (251-0700) *Robert Heinlein's The Puppet Masters*; *Little Giants*; *Wes Craven's New Nightmare*; *Stargate*.

Cobble Hill—265 Court St. (645-3333) *Silent Fall*; *The Road to Wellville*; *The River Wild*; *Ed Wood*; *Little Giants*; *Pulp Fiction*; *Quiz Show*.

Commodore—329 Bway, at Rodney St. (384-7259) *Stargate*; *The Specialist*; *Wes Craven's New Nightmare*; *Robert Heinlein's The Puppet Masters*.

Foray—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Wes Craven's New Nightmare*; *Pulp Fiction*; *The Specialist*; *Only You*; *I Like It Like That*; *The River Wild*.

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Robert Heinlein's The Puppet Masters*; *Stargate*; *The Specialist*; *Jason's Lyric*.

Keat Triplex—Coney Island Ave. at Avenue H (338-3371) *Pulp Fiction*; *Stargate*; *Little Giants*; *The Specialist*.

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (233-1111) *Stargate*; *TimeCop*; *Jason's Lyric*.

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Wes Craven's New Nightmare*; *Pulp Fiction*; *The Specialist*; *Radioland Murders*; *Stargate*.

Through 11/3: *Only You*. Opening 11/4: *Mary Shelley's Frankenstein*.

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Specialist*; *Radioland Murders*; *Stargate*.

Through 11/3: *Only You*. Opening 11/4: *Mary Shelley's Frankenstein*.

Metropolitan—392 Fulton St. (858-8580) *Robert Heinlein's The Puppet Masters*; *Wes Craven's New Nightmare*; *Stargate*; *Jason's Lyric*.

The Movies at Sheephead Bay—Knapp St. and Markes Ave., off Belt Pkwy. (615-1700) *Only You*; *Exit to Eden*; *Opening*; *Radioland Murders*; *Little Giants*; *The River Wild*; *The Shawshank Redemption*; *Stargate*.

Through 11/3: *The Specialist*; *Quiz Show*. Opening 11/4: *Bullets Over Broadway*; *Mary Shelley's Frankenstein*.

Oriental—1832 86th St. (236-5001) *Pulp Fiction*; *Wes Craven's New Nightmare*; *Robert Heinlein's The Puppet Masters*; *Little Giants*.

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Pulp Fiction*; *Sankofa*.

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Drop Squad*; *Stargate*; *I Like It Like That*; *Robert Heinlein's The Puppet Masters*; *Pulp Fiction*; *Wes Craven's New Nightmare*.

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *The Specialist*; *Wes Craven's New Nightmare*; *Stargate*. Through 11/3: *Love Affair*; *Radioland Murders*; *Only You*; *Exit to Eden*. Opening 11/4: *Mary Shelley's Frankenstein*; *The War*; *Double Dragon*.

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Pulp Fiction*; *Stargate*; *Quiz Show*; *The Specialist*; *Love Affair*; *Silent Fall*; *Little Giants*.

Cadler—42-17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Pulp Fiction*; *The Specialist*; *Robert Heinlein's The Puppet Masters*.

Cinema 5—183-15 Horace Harding Blvd., at 183rd St., Fresh Meadows (357-9100) *Robert Heinlein's The Puppet Masters*; *Wes Craven's New Nightmare*; *I Like It Like That*; *Radioland Murders*; *The Road to Wellville*; *Only You*.

Cinemat—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Robert Heinlein's The Puppet Masters*; *Pulp Fiction*.

Continental—70-20 Austin St., Forest Hills (544-1020) *Radioland Murders*; *Bullets Over Broadway*; *Only You*.

Crossbay—94-11 Rockaway Blvd., at

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Woodhaven Blvd., Ozone Park (948-1738) *Pulp Fiction*; *Drop Squad*. Through 11/3: *Wes Craven's New Nightmare*. Opening 11/4: *Mary Shelley's Frankenstein*.

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Love Affair*; *The Specialist*; *Only You*; *Robert Heinlein's The Puppet Masters*; *Stargate*. Through 11/3: *Little Giants*; *Radioland Murders*; *Jason's Lyric*. Opening 11/4: *The War*; *Double Dragon*.

Elmhurst—57-02 Hoffman Dr., Elmhurst (429-4770) *Pulp Fiction*; *Wes Craven's New Nightmare*; *Robert Heinlein's The Puppet Masters*; *Drop Squad*. **Forest Hills**—107-16 Continental Ave., at Queens Blvd. (261-7866) *Love Affair*. Through 11/3: *Only You*. Opening 11/4: *Bullets Over Broadway*.

Fresh Meadows—183-15 Horace Harding Blvd., at 190th St. (454-6800) *Love Affair*; *Pulp Fiction*; *The Shawshank Redemption*; *Quiz Show*; *The River Wild*; *Stargate*; *Forest Gump*.

Jackson Triplex—82nd St., at Roosevelt Ave. (478-6777) *Robert Heinlein's The Puppet Masters*; *The Specialist*; *Stargate*; *Wes Craven's New Nightmare*; *Little Giants*.

Main Street—72-66 Main St., Flushing (268-3636) *Pulp Fiction*; *The Specialist*; *Little Giants*; *The River Wild*.

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Specialist*; *Little Giants*; *Silent Fall*; *Stargate*. Through 11/3: *Little Giants*; *Exit to Eden*. Opening 11/4: *The War*; *Drop Squad*. **The Movies at Bayville**—38-39 Bell Blvd., at 39th Ave. (225-7711) *The Road to Wellville*. Through 11/3: *Only You*; *Radioland Murders*; *The Shawshank Redemption*. Opening 11/4: *The War*; *Mary Shelley's Frankenstein*; *Bullets Over Broadway*.

Morrisrow—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Wes Craven's New Nightmare*; *The Specialist*; *Radioland Murders*; *Robert Heinlein's The Puppet Masters*; *The Road to Wellville*; *Stargate*. Through 11/3: *Only You*; *The Shawshank Redemption*. Opening 11/4: *The War*; *Mary Shelley's Frankenstein*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Shawshank Redemption*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Specialist*; *Stargate*; *I Like It Like That*; *Wes Craven's New Nightmare*.

Queens—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Pulp Fiction*; *Wes Craven's New Nightmare*; *Stargate*. Through 11/3: *The Specialist*; *Little Giants*. Opening 11/4: *Double Dragon*. **Surfside**—104th St., Rockaway (945-4632) *Stargate*; *The Specialist*; *Little Giants*.

Troyton—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Stargate*.

Utopia—187-02 Union Tpke., at 188th St., Flushing (454-2323) *The Shawshank Redemption*; *The River Wild*.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Pulp Fiction*; *The Specialist*; *Only You*; *Little Giants*; *Robert Heinlein's The Puppet Masters*; *Silent Fall*; *Stargate*.

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *The Shawshank Redemption*; *Pulp Fiction*; *Stargate*. Through 11/3: *The Specialist*; *Exit to Eden*. Opening 11/4: *Mary Shelley's Frankenstein*. **The Movies at Staten Island**—141 East Service Rd., at Victory Blvd., Travis (983-9600) *Wes Craven's New Nightmare*; *The Specialist*; *The Road to Wellville*; *Silent Fall*; *Stargate*; *Robert Heinlein's The Puppet Masters*. Through 11/3: *Only You*; *The River Wild*; *Little Giants*; *Radioland Murders*. Opening 11/4: *The War*; *Double Dragon*; *Mary Shelley's Frankenstein*.

Museums, Societies, Etc.

American Museum of the Moving Image—Through 11/6: "Breaking Home Ties: Jewish Themes in Silent Cinema." 11/5: *Humoresque* (1920); *Yizkor* (1924). 11/6: A lecture by J. Hoberman followed by *The Uniformed Bride* (1932) and *The Jazz Singer* (1927). 3601 36th St., Astoria, Queens

(entrance on 35th Ave.; 718-784-0007); \$5.

China Institute—Through 11/16: "Hong Kong Video Series." A luncheon chance to see some of the most notable recent fare from perhaps the only country to have a truly flourishing local film industry. 11/2: *Hard-boiled*, directed by John Woo. All shows at noon. 125 East 65th Street (744-8181); \$5.

Donnell Media Center—Through 12/30: "Films of the French Left Bank," a tribute to directors of the New Wave, including a number of shorts that are rare and virtually unavailable to most viewers. Highlights include *Jules et Jim* (1963) on 11/8. 20 W. 53rd St. (621-0619). Free.

Film Forum—See also its listing under "Movies." 11/4-11/17: *Dr. Strangelove* (1964). 209 W. Houston St. (727-8110); \$7.50.

The Film Society of Lincoln Center (The Walter Reade Theatre)—Through 11/10: *The Devil, Probably* (1977) from 11/4-11/10. 65 W. 65th St., plaza level (875-5600); \$7.

French Institute—11/1-11/15: "Jean Renoir's Centennial." 11/1: *La Bête humaine* (1938). Florence Gould Hall, 55 E. 59th St. (355-6160); \$6.

Harlequin Victoria—See also its listing under "Movies." *Aislanta*. 235 West 125th St. (222-8900); \$7.50.

Metropolitan Museum of Art—"Music From the Silent Films," a series of performances by the Manhattan School of Music Orchestra, conducted by Gilian Danie Dugan, presents screenings of classic films. Each show begins with a chamber-music selection. 11/4: Cecil B. deMille's *Carmen* (1915), preceded by Fauré's Quartet No. 1 in C minor for piano and strings. 1000 Fifth Avenue, at 82nd Street (879-5500); \$7.

Museum of Modern Art—10/27-11/20: "Eugenio Bauer: Silent Witness." A formerly unheralded pioneer in prerevolutionary Russian cinema (which is akin to saying cinema in general), Bauer produced a voluminous number of films in a career that began when he was 48 years old. Make sure you catch *The Lady Killer* (1913) on 11/4 and *The King of Paris* (1917) on 11/4 and 11/6. Through 11/27: "Jean Renoir Tribute." No excuses, now. The hundredth anniversary of the great French director's birth has proven a useful excuse for retrospectives, but you'll have to wait at least another 100 years for a similar outpouring of attention on such a broad scale. So don't pass up this chance to revisit—or perhaps become familiar with—his work. After this, you'll have no one to blame but yourself if you still haven't seen *Le Golden chaise* (1952), screening on 11/4 and 11/6 or *Madame Bovary* (1933) on 11/8. 11 W. 53rd St. (708-9480); free with museum admission.

The Museum of Television and Radio—Through 4/2/95: "Barbra Streisand: The Television Work." TV specials are rarely as innovative and charming as the work Streisand did on CBS in the sixties and early seventies. MT&R carries them all. Through 11/13: *Color Me Barbra* (1966), which has a memorable, eight-minute sequence filmed at the Philadelphia Museum of Art. Also with her performance of "Cry Me A River" on *The Ed Sullivan Show*. Through 11/20: "Star Trek: The Tradition Continues." An exhibit of fully dressed mannequins, costumes, and makeup prosthetics used on the TV series *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. Also, screenings of episodes daily at 2 and 4, with evening showings on Thurs. at 6 and Fri. at 5:45 and 7:30. 11/1-11/6: "Sins of the Father" (TNG) and "Reunion" (TNG). 11/8-11/13: "Redemption" (TNG) and "Redemption II" (TNG). 25 West 52nd Street (621-6800); \$6.

Synagogue—Through 12/6: "A Homage to Louis Male." A well-programmed tribute to the great French director pairs a number of his films with classics that inspired him. For example, *May Fools* is paired with *The Rules of the Game*, etc. A timely look at someone still at the top of his form and at an excellent chance to check out a movie more unusual—and pleasant—places to see a movie in the city. But arrive early. The balconies are pretty, but don't always have great sight lines. 11/8: *May Fools* (1989) and *The Rules of the Game* (1939), directed by Jean Renoir. 2537 Bway, at 95th St. (864-5400); \$6 per double feature.

Sunrise on *Sunset*...Love! Valour! Etc!

Broadway

Previews and Openings

The Glass Menagerie—Julie Harris plays Amanda Wingfield in the Tennessee Williams classic about a domineering mother raising a shy daughter and dreamy-eyed son. With Calista Flockhart, Zeljko Ivanek, and Kevin Kline. Directed by Frank Galati (*The Grapes of Wrath*). \$50. In previews, opening 11/10. Through 1/1/95. Roundabout Theatre Company, 1530 Broadway, at 45th Street (869-8400).

Sunset Boulevard—It's here. \$25-\$70. In previews beginning 11/1; opening 11/17. *Minskoff Theatre*, 200 West 45th Street (869-0530).

Now Playing

Angels in America—Tony Kushner's epic play will probably close by the end of the year as the touring company prepares for a very healthy run. The Tony-award winner continues to break the rules with humor and passion. It's obviously a landmark; you'll kick yourself if you don't see it soon. Besides, how else will you know how to critique the inevitable revivals? \$10-\$65. Wed., Thurs., Sat. at 8; Sun. at 3. *Millennium Approaches* opened: 5/4/93. *Persepolis* opened: 11/23/93. *Wahner Kerr Theatre*, 219 West 48th Street (239-6200). Each 3 hrs. 30 mins.

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Susan Egan plays the girl; Terrence Mann plays the hairy boy. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. \$20-\$65. Evening shows begin at 7:30. *Dark Men* and *Tues*. Opened: 4/18/94. *Palace Theatre*, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 30 mins.

Blood Brothers—Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Ken-

wright and Bob Tomson. With Carole King, Philip Lehl, Ric Ryder, and Adrian Zmed. \$45-\$65. Opened: 4/25/93. *Music Box Theatre*, 239 West 45th Street (239-6200). 2 hrs. 45 mins.

Carousel—Closing 1/15/95. A wildly acclaimed revival of the 1945 Rodgers & Hammerstein musical about a carnival barker whose romance leads to violence and finally redemption. As contemporary as anything on Broadway. Winner of five 1994 Tony awards, including Best Musical

quoting wittily as his additions to the dialogue. Book by George Abbott and Douglas Wilcox; music and lyrics by Richard Adler and Jerry Ross. With Victor Garber, Jason Workman, and Charlotte d'Amboise. \$15-\$67.50. Opened: 3/3/94. *Marquis Theatre*, 1535 Broadway, at 45th Street (307-4100). 2 hrs. 40 mins.

Grease—A crowd-pleasing production of the musical about a group of high-school seniors in 1959; book, music, and lyrics by Jim Jacobs and Warren

Casey; directed and choreographed by Jeff Calhoun. With Rosie O'Donnell moving on, the producers have used the casting of gum-snapping tough Betty Rizzo to play delicious pop-cultural games. Maureen McCormick (yes, Maria Brady of *The Brady Bunch*) treads the boards while Brooke Shields gets an out-of-town workout before making her debut on 11/22. \$30-\$67.50. Opened: 5/11/94. *Eugene O'Neill Theatre*, 230 West 49th Street (239-6200). 2 hrs. 30 mins.

Guys and Dolls—Martin Vidnovic, Kim Crosby, Jennifer Allen, and Jamie Farr now star in this revival of the 1950 musical. The book is by Jo Swerlow and Abe Burrows, and the score by Frank Loesser; directed by Jerry Zaks. \$20-\$65. *Dark Sun*. Opened: 4/14/92. *Martin Beck Theatre*, 302 West 45th Street (239-6200). 2 hrs. 30 mins.

An Inspector Calls—A stunning Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and its involvement in the suicide of a young girl. Winner of four 1994 Tonys, for Best Play Revival, Best Direction (Stephen Daldry), Best Featured Actress (Jane Adams), and Best Lighting Design (Rick Fisher). With Kenneth Cranham, Rosemary Harris, and Philip Bosco. \$45-\$55. *Dark Sun*. Opened: 4/27/94. *Royale Theatre*, 242 West 45th Street (239-6200). 1 hr. 50 mins. No intermission.

Jackie Mason Politically Incorrect—A one-man show written and performed by Mason, who jokes scathingly and effectively about every touchy social issue and racial minority imaginable. \$42.50-\$47.50. *Dark Sun*. Opened: 4/5/94. *John Golden Theatre*, 252 West 45th Street (239-6200). 2 hrs.

Kiss of the Spider Woman—Vanessa Williams has scored a personal triumph in the title role and extends her run through January. The show is based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—who find some tentative common ground. It won seven Tonys last year,



Soviet Politics at BAM

Gaudeamus's look at the pre-glasnost Soviet Union is told through the story of new conscripts in the Red Army. The St. Petersburg troupe's production was highly acclaimed during a recent Chicago run.

Revival. Directed by Nicholas Hlytner; choreographed brilliantly by Sir Kenneth MacMillan; designed by Bob Crowley. Cast led by Michael Hayden as Billy Bigelow. \$55-\$65. Opened: 3/24/94. *Vivian Beaumont Theatre*, 150 West 65th Street (239-6200). 2 hrs. 55 mins.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$37.50-\$65. *Dark Thrust*. Opened: 10/7/82. *Winter Garden Theatre*, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 30 mins.

Crazy for You—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Karen Ziemba star in this musical comedy, a loose adaptation of the Gertrude Stein and Thornton Wilder play about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gertrude Stein and Susan Stroman's choreography as central pleasures. \$15-\$67.50. *Dark Thrust*. Opened: 2/19/92. *Shubert Theatre*, 225 West 44th Street (239-6200). 2 hrs. 40 mins.

Damn Yankees—A revival of the 1956 Tony-award-winning musical comedy, about a baseball fan who sells his soul to the Devil so that his favorite team can win. Director Jack O'Brien has deftly updated the book, and his visual touches are as

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

including Best Musical. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. \$35-\$65. Dark Sun. Opened: 5/3/93. *Broadway Theatre*, 235 West 44th Street (239-6200). 2 hrs., 30 mins.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel recently notched its 3,000th performance. With a book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer. \$15-\$65. Dark Sun. Opened: 3/2/87. *Imperial Theatre*, 249 West 45th Street (239-6200). 2 hrs., 15 mins.

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. With Raul Aranas, Rona Figueira, Peter Lockyer, and The Helicopters. \$15-\$65. Dark Sun. Opened: 4/11/91. *Broadway Theatre*, 1681 Broadway, at 53rd Street (239-6200). 2 hrs., 45 mins.

Pasano—Winner of four 1994 Tony awards, for Best Musical, Best Actor, and Actress. Music and lyrics by Stephen Sondheim; book and direction by James Lapine. Donna Murphy's performance is historic; Jere Shea and Martin Mazzie are wonderful as well. On Wed. night, an after-show discussion of the show will be led by one of the creative principals. It begins 11/2 with both Sondheim and Lapine in attendance; they'll take turns down the road, along with others. A smart way to drop up a little interest in a terrific piece. \$40-\$65. Dark Sun. Opened: 5/9/94. *Plymouth Theatre*, 236 West 45th Street (239-6200). 1 hr., 50 mins. No intermission.

The Phantom of the Opera—An undeniable technical achievement, chock-full of gorgeous scenery and costumes. Davis Gaines plays the Phantom, who haunts the Paris Opera House as mercilessly as Puccini himself. Andrew Lloyd Webber. \$15-\$65. Dark Sun. Opened: 1/26/88. *Majestic Theatre*, 247 West 44th Street (239-6200). 2 hrs., 30 mins.

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involuntarily that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway-dance creators. The cast, too, is a true constellation. This *Show Boat* is a dreamboat. (Simon. 10/17/94) \$30-\$75. Opened: 10/2/94. *Golden Theatre*, 222 West 51st Street (307-4100).

Tommy—The Who's angry rock opera about alienation and rebellion now fades by embracing the nuclear family. With such a famous musical source, the surprise here is that the real draw is director Des McAnuff's slick, cinematic staging. Winner of five 1993 Tony awards. \$20-\$67.50. Dark Tux. Opened: 4/22/93. *St. James Theatre*, 246 West 44th Street (239-6200). 2 hrs.

Off Broadway

Previews and Openings

Blade to the Heat—A world-premiere drama by Oliver Mayer, this searing work takes a few jabs at the Latino boxing world of the fifties, exposing its prejudice, false machismo, homophobia, and lack of a good left hook. Directed by George C. Wolfe. With fight choreography by Michael "The Silk" Olajide Jr. \$35. Tues.-Sun. at 8 Sat. and Sun. at 3. In previews; opening 11/3.

Through 11/27. *Joseph Papp Public Theater*, 425 Lafayette Street (598-7150).

Das Barbecü—Texans usually think big, but this is a matter of condensation: Wagner's *Ring* cycle serves as grist for this musical comedy about the search for the magical "Ring of Gold in Texas" that begins at a double wedding and skips back and forth in time to tell the tale. Book and lyrics by Jim Luigi; music by Scott Warrender. Directed by Christopher Ashley. \$45. Tues.-Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 7. In previews; opening 11/10 at 6:45. *Minetta Lane Theatre*, 18 Minetta Lane (420-8000 or 307-4100).

Durand Durand—A new evening by satiric playwright Christopher Durand, including *For Whom the Southern Belle Tolls*, which premiered earlier this year. Directed by Walter Bobbie. A Manhattan Theatre Club production. \$30. Tues.-Sun. at 7:30; Sat. and Sun. at 3. In previews; opening 11/13.

Talent Lights! Camera! Actor!

As an actor, **Joe Mantello** has never been more visible, winning a Tony nomination for his role as the argumentative Louis in *Angels in America*. But it's Mantello the director who's center stage now. He's directing *Faith Prince on Broadway* in *What's Wrong With This Picture?* And when Jerry Zaks stepped away from *Love! Valour! Compassion!*—the new Terrence McNally play at the Manhattan Theatre Club—Mantello took on that as well...despite one week during which he was rehearsing both plays. Though *LIV!C!* was written by McNally and Mantello ultimately landed talent like Nathan Lane, John Glover, and Stephen Spinella, casting was tough. "It's very hard," says Mantello, "to cast plays right now; particularly when you try to cast men in their late thirties and forties. The casting director would hand us a list of people's names that would say 'not interested,' 'not available,' 'doesn't want to play gay.' It really is like calling in favors to get people." Early on, Mantello also had reservations about the audience at the MTC. "They were described to me as 'withholding,' as a group that refused to give Julie Andrews entrance applause. (But) the response has been great; I'm shocked

at how well it's going over." Broadway, of course, provides other shock waves. "If I actually stopped to think how much money was being sunk into [*What's Wrong!*], I would be unable to go to work," Mantello admits. "So I'll just blindly continue on and pretend I'm doing a little showcase on 47th Street."

MICHAEL GILTZ

Stage II, City Center, West 55th Street (581-1212).

The Gift Horse—A gambler's Orthodox Jewish father-in-law manages to devise a very kosher formula for winning at the track using a numbers system inspired by the Talmud. Written by Michael Handman. Directed by Robert Kalin. \$30. Tues.-Wed., Thurs., and Sat. at 8; Thurs. and Sun. at 2; Sun. at 7. In previews; opening 11/6. *Playhouse 91*, 316 East 91st Street (831-2000).

Girl Gone—In a new play by Jacquelyn Reingold, a topless dancer searches for answers to the brutal murder of her best friend. Directed by Brian

Mertes. With music by Delfeayo Marsalis. \$15. 11/6; 11/8-11/14 (opening night, curtain at 7). All shows at 8. Through 12/8. *Manhattan Class Company*, 120 West 28th Street (727-7765).

Hey Buddy—A Jewish teenager refuses to back down when confronted by a gang in this drama by Brian Goluboff. Directed by George Ferenetz. With Paul DePompo, Justin McCarthy, Zak Orth, and David Vadim. \$30. Tues.-Sat. at 8; Sun. at 2 and 7. In previews beginning 11/5; opening 11/13 at 7. *American Jewish Theatre*, 307 West 26th Street (633-3979).

Inside Out—A musical comedy about six smart women who regularly come together to share their triumphs and setbacks. Book by Doug Haverly; music by Adrian Russ and lyrics by Russ and Haverly. Directed by Henry Fother, \$37.50. Tues.-Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 7. In previews; opening 11/7. *Cherry Lane Theatre*, 38 Commerce Street (989-2020).

Life Anonymous—Volunteer counselors on a hot line are thrown into turmoil by the appearance of a disturbed man who confronts his adviser in person. A new drama by R. Richard Nash, author of *The Risk Maker*. Directed by Matt Conley. \$20-\$25. Tues.-Sat. at 8; Sat. and Sun. at 3. In previews; opening 11/6. *William Redfield Theatre*, 354 West 45th Street (299-2972).

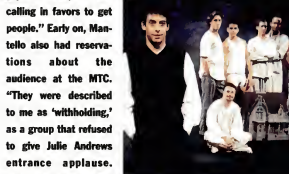
Me and Jessie—The true story of how Bettye Davis descended upon a Connecticut household for an evening and stayed a month. Written by and starring Elizabeth Fuller (it happened to her), with Randy Allen as Davis. Follows a successful run earlier this year. Directed by Mark S. Graham. \$30-\$35. In previews beginning 11/2; opening 11/9 at 7. Tues.-Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 7. *Actor's Playhouse*, 100 Seventh Avenue South, at Shendean Square (691-6226).

Night Season—The second offering in the Signature Theatre Company's season devoted to Horton Foote is also directed by him. It chronicles 45 years in the lives of a well-to-do Texas family ruled by a matriarch and by their lust for money. With Jean Stapleton, Hallie Foote, and 11 others. \$15. Wed.-Sat. at 8; Sun. at 2. Mon. at 8, 11/14-12/4. No performance 11/7, 11/23, or 1/24. *Signature Theatre Company*, 31 Bond Street (279-4200).

Public Enemy—The American premiere of Kenneth Lonergan's play about a young, unemployed man in Belfast obsessed with the movies of James Cagney. Achieving a bit of notoriety for his imitations of Cagney, the man begins to forget where his own personality ends and Cagney's begins. \$20-\$25. In previews; \$25-\$30 afterward. Wed.-Sat. at 8; Wed. and Sat. at 2; Sun. at 3. In previews; opens 11/3. *Irish Arts Center*, 553 West 51st Street (757-3318).

Release Me—A rock-gospel musical written and performed by homeless and the formerly homeless who are living with HIV and AIDS. Songs by Harry C.S. Wingfield; book by William C. Tinsley. Directed by Victoria McElwaine. A Housing Works Theater Project production. Ruby Dee and Ossie Davis host a special opening night on 11/4 at 8; tickets \$50. Otherwise, \$15, 11/5 at 8; 11/6 at 3; 11/11 and 11/12 at 8; 11/13 at 3. *York Theatre Company* at St. Peter's Church, 6179 Lexington Avenue, at 54th Street (279-4200).

The Shadow Box—Michael Cristofer's Pulitzer Prize-winning play, directed by Jack Hoffis and starring Mary Alice, Frankie R. Faison, Ron Frazier, Sean Nelson, Estelle Parsons, Mercedes Ruehl, Raphael Sbarge, Janey Sheridan, and Marlo Thomas. The first play in the Lincoln Square's phoenixlike season. \$36-\$40. Tues.-Sat. at 8; Wed. and Sat. at 2; Sun. at 3. In previews beginning 11/4; opening 11/22. *Circle in the Square*, 1633 Broadway, entrance on 50th Street between Eighth Avenue and Broadway (239-6200).



Mantello and the "L.V.I.C.I." cast.

Sympatico—An embarrassment of last year's theatrical season was having Sam Shepard unable to find financial backing for taking his latest work to Broadway, despite the lure of marquee names. Happily, Shepard's taken his taut drama—set in the world of Thoroughbred horse racing—to the Public. He directs; Beverly D'Angelo, Marcia Gay Harden, Ed Harris, James Gammon, and Welker White star. \$35. Tues.–Sun., at 8; Sat. and Sun. at 3. In previews beginning 11/1; opening 11/14. Through 12/11. *Joseph Papp Public Theater, 425 Lafayette Street* (598-7150).

Three Postcards—A major revamp by Craig Lucas and Craig Carmella of their 1987 musical, which was named one of the ten best of the year by *Time*. In this ode to friendship, three old friends meet at a hip downtown restaurant on a rainy night to catch up. With Johanna Day, Steve Freeman, Amy Kowallis, Amanda Naughton, and David Pitts. Directed by Tee Soleschko. \$25 in previews; \$32.50–\$35 thereafter. Tues.–Sat., at 8; Sat. at 2; Sun. at 3 and 7:30. In previews; opening 11/16. *Circle Rep, 159 Bleeker Street* (239-6200).

Why We Have a Body—Lili's sister Mary robs convenience stores, their mother is off exploring distant lands, and Lili is a private investigator who's just uncovered love. Unfortunately, she's married. Written by Claire Chafe; directed by Evan Youniss. \$25. Tues.–Sat., at 8; Sat. at 2; Sun. at 3. Previews 11/1; opening 11/8. *Judith Anderson Theatre, 422 West 42nd Street* (279-4206).

You Can't Win—The life of a criminal, and librarian Jack Black, as told in his 1926 memoirs, is the basis for this play by Joshua Taylor and Jim Niesen. An Irondale Ensemble Theatre production. Directed by Niesen. \$20. Tues.–Sat., at 8. 11/1–11/26. 11/6 at 3. No show 11/24. *Playhouse 125, 125 West 42nd Street* (633-1292).

You Should Be So Lucky—In a bold break from tradition, Charles Busch will play a man in this typically outrageous tale of West Village electroclash whisked away on a Cinderella-type adventure. Written by Busch; directed by Kenneth Elliott. With Nell Campbell, Julie Halston, and Stephen Pearlman. \$22.50–\$35. Tues.–Fri., at 8; Sat. at 7 and 10; Sun. at 3. In previews; opening 11/2. Through 11/20. *Primary Stages, 334 West 45th Street* (333-7471).

Non Playings

Alive, Alive Oh!—Husband and wife Milo O'Shea and Kitty Sullivan conceived and star in an evening of song, poetry, vaudeville, drama, and pantomime, including excerpts from works by Irish artists like Sean O'Casey, James Joyce, Samuel Beckett, and others. \$35. 11/2 at 11:13 and 11/4 at 8; 11/5 at 5; 11/6 at 7; 11/8 at 8. Through 12/18. *Theatre Four, 424 West 58th Street* (239-6200).

All in the Timing—Six snappy one-acters by David Ives that are idiosyncratic and astringent—the laughter is steady and has an educated ring. An Outer Critics Circle Award winner for playwrighting. Directed by Jason McConnell Buzas. \$35–\$37.50. Mon.–Sat., at 8; Wed. and Sat. at 2. Opening 12/7/94. *John Houseman Theatre, 450 West 42nd Street* (239-6200).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon, and a little real, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. \$25, \$40. Wed. at 5 and 8; Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 5. Opening 11/17/94. *Asolo Play Theater, 434 Lafayette Street* (254-4370).

A Night Evening—A. R. Gurney intertwines elements from eighteen works John Cheever to create a new work that pays homage to one of his influences while showing Cheever's work in a new light. Directed by Don Scardino. \$30. Tues.–Sat., at 8; Sat. at 3; Sun. at 3 and 7:30. Through 11/13. *Playwrights Horizons, 416 West 42nd Street* (279-4206).

The Cover of Life—In 1943, a sophisticated photojournalist named Kate moves in with three small-town Louisiana war brides to work on a cover story about them for the famed magazine. Written by R. T. Robinson and directed by Peter Masterson. \$35–\$40. Tues.–Sat., at 8; Wed. and Sat. at 2; Sun. at 3. Opening 10/27/94. *American Place Theatre, 111 West 46th Street* (239-6200). IRLS

The Diva Is Dismissed—Jennifer Lewis in her part-carbon, part-autobiography one-woman show

that ran in Los Angeles and Hollywood for three years. The spirits of divas past take Lewis through the story of her life from a small Baptist church in Missouri to Broadway and the high life of Hollywood. Written by Lewis and Charles Randolph-Wright. Directed by Randolph-Wright. \$15. 11/1 at 8; 11/3 at 8; 11/4 at 10; 11/5 at 7; 11/6 at 3. Through 11/13. *Joseph Papp Public Theater, 425 Lafayette Street* (598-7150).

Family Secrets—A one-woman comedy with Sherry Glaser, who plays everyone from a grandmother who finds love at 80 to a bratty teenager and her pregnant sister; co-written and directed by Greg Howells. \$35, \$37.50. Wed.–Sat., at 8; Wed. and Sat. at 2; Sun. at 3. Opening 10/6/93. *Westside Theatre (Downtown), 407 West 43rd Street* (307-4100).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$32. Tues.–Fri., at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opening 5/3/60. *Sullivan Street Theatre, 181 Sullivan Street* (674-3883).

Hysterical Blindness (And Other Southern Tragedies That Have Plagued My Life Thus Far)—A musical comedy by Leslie Jordan about attempting to leave the South—in every sense of the word—and conquer Hollywood. With Mark Baker. Music and lyrics by Joe Patrick Ward; directed by Carolyn Barry. \$30–\$45. Tues.–Fri., at 8; Sat. at 7 and 10; Sun. at 4 and 7. Opening 5/19/94. *Playhouse on Vandam, 15 Vandam Street* (691-1555).

Jelly Roll—Vernel Bagneris stars in this musical look at the life of Jelly Roll Morton. He adapted the book from the Library of Congress interviews Morton gave detailing his career. \$25 to \$30. Tues.–Sat., at 8; Wed. and Sat. at 2; Sun. at 3. Opening 8/18/94. *47th Street Theatre, 304 West 47th Street* (307-4100).

Loose Lips—A review that mocks celebrities and public figures like Ronald Reagan, Princess Diana, and others by quoting their own unintentionally hilarious comments. Conceived and written by Kurt Andersen, Lisa Birnback, and Jamie Malanowski; directed by Martin Charni. \$15, plus a two-drink minimum. Sun. at 6; Mon. at 10:30. Through 11/14. *Caroline's Comedy Club, 460 Broadway, at 46th Street* (757-4100).

Love! Valour! Compassion!—Eight men gather at an idyllic country home over the course of three holiday weekends in the latest play by Terrence McNally, the Tony-award winner for *Kiss of the Spider Woman* and author of numerous well-regarded plays such as *Lips Together, Teeth Apart*. Directed by Joe Mantello. With Nathan Lane, Stephen Spinella, John Glover, Justin Kirk, Randy Becker, Stephen Bogardus, and John Benjamin Hickey. \$40. Tues.–Sat., at 8; Sat. and Sun. at 2:30; Sun. at 7. Opening 11/1/94. *Manhattan Theatre Club, 131 West 58th Street* (581-1212).

Mary Stuart—The Catholic heiress to the Scottish throne loses her head over a battle with Elizabeth Tudor of England in Friedrich Schiller's romantic drama. Directed by Dan Roenisch; translated by Charles Passage. With Katrina Ferguson and Deborah Mathew. A Promethean Theatre production. \$15. Thurs.–Sat., at 8; Sun. at 3. Through 11/6. *Sanford Meisner, 164 Eleventh Avenue, at 23rd Street* (749-7271).

Miracle Echos—Jacob Gordin's classic Yiddish play about the clash between a rich mother and her



Previews Sunset Boulevard

Finally, instead of reading about her, you can actually see *Glenn Close*—that rare creature (along with Betty Buckley in *London*) who's played *Norma Desmond* and actually triumphed. In previews 11/1; opening 11/17.

daughter-in-law. Starring Zsypora Spaisman, directed by Bryna Wasserman Turetsky. In Yiddish, with simultaneous English translation. \$14–\$25. Wed. at 2; Sat. at 8; Sun. at 2 and 5:30. Opening 10/30/94. *Folsom Theatre, 123 East 58th Street* (755-5231).

Mother of All Behans—Rosaleen Linehan (Tony-nominated for *Dancing at Lughnasa*) stars in this one-woman show about Kathleen Behan, a boisterous, passionate socialist who reared six wildly competitive children and argued or drank (and often argued and drank) with most of the notable figures in Dublin during her life. Based on the book by Brian Behan; adapted and directed by Peter Sheridan, with additional material by Linehan. An Irish Repertory Theatre presentation. \$35. 11/1 at 8. 11/1 and 11/2 at 8; 11/5 at 2 and 8; 11/6 at 3. Through 12/18. *Theatre Four, 424 West 58th Street* (239-6200).

Nunsense 2: The Sequel—After nine years, the long-running Off Broadway show *Nunsense* has metamorphosed into this sequel, which continues the tale of the Little Sisters of Hoboken and their attempts to mount a talent show. Written and directed by Dan Goggin. \$35–\$37.50. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. Opening 10/21/94. *Douglas Fairbanks Theatre, 432 West 42nd Street* (239-6200).

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of

murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$30. Mon., Thurs., Fri., and Sat. at 8; Sun. at 7; Wed. and Sat. at 2. Opened: 4/5/97. *Duffy Theatre, 1533 Broadway, at 46th Street (695-3401).*

Root—A rock opera, set in the East Village about struggling artists, that uses the same source material as *La Bohème*. It was only a matter of time. Written and composed by Jonathan Larson; directed by Michael Grecco. This production supported in part by a 1994 Richard Rodgers Development Award. \$15. Wed.-Sat. at 8; 11/6 at 3. Through 11/6. *New York Theatre Workshop, 79 East 4th Street (302-6989).*

Reportorio Español—A theatrical company dedicated to Spanish repertoire, with many shows—but not all—featuring simultaneous translations. *Real Women Have Curves*, written by Josefina López. 11/3 at 11 a.m. The Pregones Theatre Company production of *Quintuplets*. Written by Luis Rafael Sánchez. 11/4 at 8; 11/6 at 7. \$15-\$20. *Gammetry Arts Theatre, 138 East 27th Street (889-2850).*

Some People—Danny Hoch expands his one-man show—an impress-stop subway ride through theatrical and racial boundaries of New York—after its run at P.S. 122 last season. Directed by Jo Bonney, who's performed similar duties for Eric Bogosian. \$15. 11/1-11/2 at 8; 11/4 at 7; 1/5 at 3 and 10; 1/6 at 7; 11/8 at 8. Through 11/13. *Joseph Papp Public Theatre, 425 Lafayette Street (598-7150).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. Far more engaging than you might expect. \$22.50-\$27.50. Fri., Sat., and Sun. at 7 and 10/45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 122 Second Avenue, between 7th and 8th Streets (307-4100).*

Thaf's Life!—A musical revue about contemporary African life in America, conceived, directed, and choreographed by Helen Butleroff. \$32.50. Tues.-Sat. at 8; Wed., Sat., and Sun. at 2. Opened: 6/12/94. *Theatre East, 211 East 60th Street (838-9090).*

Three Tall Women—Edward Albee's Pulitzer Prize-winning drama about a wealthy 92-year-old woman who reexamines the events of her life; directed by Lawrence Sacharow. Myra Carter negotiates the terrain from Alzheimer's to zippiness with roughly sportive ease. \$35-\$40. Tues.-Sat. at 8; Wed. at 2:30; Sat. and Sun. at 3. Opened: 4/12/94. *Promenade Theatre, 2162 Broadway, at 76th Street (239-6200).*

Tony & Tina's Wedding—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of marriages. \$60-\$75. Tues.-Sat. at 7; Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Uncommon Women and Others—A revival of the Wendy Wasserstein play about friends at a small New England women's college who meet for teas and socials and then for a reunion six years later. Directed by Caryl Chessman. Second Stage production. \$32.50-\$40. Tues.-Sat. at 8; Sat. at 2; Sun. at 3. Opened: 10/26/94. *Lucille Lortel Theatre, 121 Christopher Street (239-6200).*

Unexpected Tenderness—The latest play by the prolific Israel Horowitz is a bittersweet comedy about a middle-class Jewish family in Massachusetts. Directed by Stephen Zuckerman, who has staged five Horowitz plays. \$25. Tues.-Sat. at 8; Sun. at 3 and 7. Opened: 10/6/94. *WPA Theatre, 519 West 23rd Street (260-0523).*

The Women Who Feet Are Backwards—A very wry tale exploring the interior life of a woman filled with subterranean desire and obsessive fear who is

altered by an ancient presence. Combines movent, puppetry, acting, and music. Created by Joan Evans, director James Tripp, production designer Pamela Scofield, and puppet sculptor Henri Ewasko. Performed by Evans and Marybeth Regan. \$15. 11/3-11/8 at 8. *Stella Adler Conservatory Theatre, 419 Lafayette Street (713-5177).*

Off-Off Broadway

The Adding Machine—Elmer Rice's play about an accountant who is replaced by an adding machine after 25 years on the job. Directed by Peter Sylvester. \$12. Wed.-Sat. at 8; Sun. at 3. 11/4-11/20. *Synchronicity Space Theatre, 55 Mercer Street (925-5240).*



My Fair Drag Lady

The cast is set for *Victor/Victoria*, the show that brings Julie Andrews (!) back to Broadway. Robert Loggia gets the Robert Preston role, Rachel York takes over for Lesley Ann Warren, and Michael Nouri steps in for James Garner. For those who need to refresh their musical memories, the charming Henry Mancini-Leslie Bricusse score for the movie is out on CD. (GNP/Crescendo; \$14.98.)

Amphitryon 38—A new production of S. N. Behrman's spin on the Greek myth. A Phoenix Players' production. With Lori Kessler, Michael Schwartz, Frank Beatrice, Alice Croty, Lori McBride, and Robert Combe, who also directed. \$17. 11/4, 11/5, 11/11, and 11/12 at 8. 11/5 and 11/7 at 2. *Poppenhuis Institute, 114-04 14th Road, College Point, Queens (718-381-5534).*

The Beard—Michael McClure's sixties play about a mythic showdown between Jean Harlow (Camille Carida) and Billy the Kid (Nicholas Mortimer). Directed by Randall Sommer. A SHAPe production. \$12. Wed.-Sat. at 8; Fri. and Sat. at 10:30; Sun. at 3. 11/3-11/20. *Felikan Theatre, 750 Eighth Street (780-4813).*

Chau Miskeris—In the fifties, a young protagonist misbehaving in between childhood and puberty in Buenos Aires tries to escape from pain and sexual tragedy through the world of comics. Written by Mauricio Kartun. A Grupo Del Sur production. In Spanish. \$10. Fri. and Sat. at 8. Through 11/19. *Brooklyn Arts Council Theatre, 195 Cadman Plaza West, Brooklyn (718-625-0080).*

Denise Stoklos in Mary Stuart—A one-woman show by Stoklos about Mary Queen of Scots, imprisoned and sentenced to die by Elizabeth I. Originally performed at La MaMa, it's been around the world since then, most recently at the Edinburgh Festival. \$12. 11/3-11/5 at 8; 11/6 at 3. *La MaMa First Floor Theatre, 74 East 4th Street (475-7710).*

Elliot Loves—Jules Feiffer's witty observations on sex and fidelity, directed by Nancy Reardon for the Pandemonium Stage Company. \$12. Thurs.-Sat. at 8; Sun. at 3. 11/3-11/20. *The Hamlet of Bank Street Theatre, 155 Bank Street (989-6443).*

A Fair Country—A new play by John Banitt. Surely no one can complain about the cost of theater when a show Batiz (*Three Hotels*) is involved in has a cast including Patrick Hensley, Herb Foster, Mary McCormack, Matt McGrath, Ron Rifkin,

and Maria Tucci and tickets at \$12. You have no excuse. Directed by David Warren. 11/1-11/5; 11/7; 11/10-11/14; and 11/16-11/19. All shows at 8. Also, 11/9 at 8 with play and reception for *Lesbo. The Space, 114 West 17th Street (727-0012).*

Festa Italiana del Teatro—A Love Creek production of one-act and full-length Italian plays in translation. 11/1-11/3 at 8: *Colabitation*, by Luciana Luppi. 11/4-11/6 at 8: *Computaphy and Spare Parts*, both by Leonardo Franchini. \$12. *Nat Home Theatre, 440 West 42nd Street (769-7973).*

Genesis: The Mary Shelley Play—Smartly timed to coincide with the new Kenneth Branagh film, this play by Mary Humphrey Baldridge explores the relationships between Lord Byron, Percy Shelley, Mary Shelley, Claire Godwin, and Dr. Polidori during a summer at Lake Geneva. Directed by Kathleen Patricia Cullen. \$12. 11/3-11/20. Wed.-Sat. at 8; Sun. at 3. *Neighborhood Playhouse, 340 East 54th Street (841-1757).*

Isolated Cases...She's Out There—A two-woman show detailing various acts of grapple with the information superhighway, whether it's a mother who spends evenings talking to her daughter's answering machine or a man staying at home typing on the Internet and waiting for registered mail. Written and performed by Rebecca Barry and Susan P. Vaughn. Directed by Elizabeth Holder. A Six Figures Theatre Company production. \$12.

Wed.-Sun. at 8; Mon. and Tues. at 6:30; Sun. at 3. 11/2-11/13. *Altered Sages, 125 West 29th Street (388-2582).*

Not Responsible—A one-man show by Rich Stone encompassing characters from A.D. 29 in Jerusalem through today. At the American Theatre of Dramatic Arts production. \$12. Fri. at 8; Sat. at 3 and 8; Sun. at 3; Mon. at 8. 11/4-11/21. *Actor's Institute Theatre, 48 West 21st Street (924-6862).*

Ode to the Irish—J. M. Synge's *The Shadow of a Glen* and Lady Gregory's *Singing the News*, performed with live, traditional Irish music. Both directed by Monika Mitchell. \$10. 11/4 and 11/5 at 8; 11/6 at 5. *The Rockaway Playhouse, 160 Beach 116th Street, Rockaway Park, Queens (718-634-8816).*

Sole Goya—A one-act play inspired by Goya's portrait *The Duchess of Alba* (1797). Paired with *All Over Pollock Overall*. Both written and directed by Herman Farrell III. \$10. 11/3-11/12 at 8. *The Empty Space Theatre, 195 Chrystie Street, Room 403 (447-1105).*

Three by Three—A series of three new works. *Women and the Irish*, by Lorna Peres. 11/4 at 8. *Old Storage*, by Armand A. Ruhlman III. 11/12 at 8. *Sex, Fantasy, and Fate*, by Belittio Saint-Germaine. 11/15 at 3. On 11/4-11/6, performances by all three artists of excerpts from these shows and other works. \$12. *Mistral Theatre Works, 440 Lafayette Street, third floor (501-2191).*

Tower of Babel—God help the man who builds the only two-story house amid one-story bungalows in the Nigeria-Guinea savanna. Okino does just that in this comedy written by Onukaba A. Ojo. Directed by Adusha Boakye. An African Arts Theatre Company production. \$12. Thurs.-Sat. at 8; Sat. at 2; Sun. at 3. 11/3-11/19. *Samuel Beckett Theatre, 410 West 42nd Street (279-4200).*

Two Men and a Dog—The comedy team Epstein and Hassan hope to follow in the footsteps of Burns and Allen with their classic approach to storytelling. \$12. 11/3 at 8. *13th Street Repertory Theatre, 30 West 13th Street (675-6677).*

Two on Two—Two one-act plays: *The Public Eye*, by Peter Shaffer, and *Mickey Mouse Boxer Shoes*, by J. P. Covenant. Directed by Mark Gordon. A Counterpoint Ensemble production. \$10. 11/3-11/5 at 8; 11/6 at 3. *West End Gate Dramatic Theatre, 2911 Broadway, at 113th Street (434-1222).*

Pulp Music...Crossing the Country Line

Concerts

May Chapin Carpenter—While her surname bespeaks Hallmark pop, her songs are quite free of birds that suddenly appear just because you are near. Carpenter's fifth album, *Stones in the Road*, cements the 36-year-old singer's rep as a straight-talking, ear-to-the-ear Everywoman who sketches loneliness and life lessons in moody folk hues but can still manage a few frolicsome hits—like "Passionate Kisses" and the new "Shut Up and Kiss Me." 11/6 at 8 p.m. *Avery Fisher Hall, Broadway bet. 64th and 65th St.* (875-5030). \$35.

Earth Wind & Fire—In the seventies funk dialectic, they were the Apollo 11 to George Clinton's

who, with his Supreme 5000, sounds a bit like Counting Crows emoter Adam Duritz, only funkier and much more literate. 11/2 at 6:30 p.m. *Le Bar Bar, 311 W. 57th St.* (307-7228). \$55.

Marcus Roberts Trio—11/4 at 8:30 p.m. *Colden Center for the Performing Arts, Queens College, (718) 793-8080*. \$17-\$19.

Onaje Allan Gumbs—11/7 at 12:30-2 p.m. *the Atrium, Chitrop Center, 53rd St. and Lexington.* (559-2207). Free.

Clubland

AJKA—A smallish, second-floor home to Downtown hepters, acid jazzbos, and local alterrock

heads. 8 p.m. Tues.-Wed. \$5; Thurs.-Sat. \$8 or \$10. 315 *Bowery, at Bleeker St.* (902-4052).

The Cooler—The meat-packing district's labyrinthine, stainless-steel-corridor home to experimental D.J.'s, brainy rock bands, and avant-garde jazz folk. 10/31: Rasputina; drummer William Hooker, harpist Zeena Parkins, and Sonic Youth guitarist Lee Ranaldo; and the gaggle of percussionists and horns, Motherhead Bug. 11/4: avant-guitarist Marc Ribot's Shrek raises a din after a solo set by guitarist Ari Lindsay and a performance by saxophonist Hammit Bluiett, drummer Theodor Ackliff, and guitarist William "Spaceman" Patterson. 416 W. 14th St. (229-0783). \$.

The Fx—Her resonant voice has filled stadiums on tour with Peter Gabriel, but the soft, mournful songs on her new record, *Harbinger*, couldn't be more intimate. Twenty-six-year-old Paula Cole sings them in this cozy room 11/1-11/2. *Time Cafe, 380 Lafayette St.* (533-2680).

Irving Plaza—Beatlesque folk-rock bard Grant Lee Buffalo shares a bill with Arizona's haunting and strummy Giant Sand on 11/3. 11/5: Dick Dale with Chris Duarte. Shows at 8 or 9. 17 *Irving Plaza, at 15th St.* (777-6800).

Knitting Factory—Like Sun Ra and Charles Mingus, the musicians in the Either/Orchestra know how to make a big band strut and stomp. Widely considered one of the country's most dynamic and original big bands, the ten-piece Boston group play music from their new, fifth record, *The Brown*, including fresh, nineties takes on Duke Ellington, Mal Waldron, and Bob Dylan, on 11/4. 47 E. Houston St. (219-3055).

Limelight—The Goth-rocker ride in a club kid's Disneyland, with several floors of bumping house music, platform shoes, and general fabulosity, all housed in a cathedral. 11/1: A.R. Kane. *Sixth Ave., at 20th St.* (807-7850).

Manny's Car Wash—A little Chicago on the Upper East Side with blues and good time rock 'n' roll. Mondays, beware salvaging yuppie swells, there for Ladies Night. 11/1: Night Train. 11/2: Commander Cody and his Lost Planet Airmen. 11/3: Muddy Waters band guitarist Luther "Guitar Junior" Johnson. 11/4: Tino Gonzales. 11/5: Bill Perry Blues Band. Shows at 9. 1538 *Third Ave., bet. 87th and 88th St.* (369-BLUES).

Maxwell's—Hoboken's indie-rock central or

Ground Rules:

In clubland, promptness is not next to godliness; expect shows to start much later than promised. \$ = cash only.



Six Strings of Death

Director Quentin Tarantino gets the hype, but *Dick Dale's double-barreled Strat-o-caster has been a force of violence for almost four decades. Fresh from the "Pulp Fiction" soundtrack, the surf king plays at Irving Plaza on November 5.*

acts. 77 W. Houston, bet. West Broadway and Wooster St. (673-7325).

Brownie's—Though recently given a minor face-lift and an honest-to-God stage, Avenue A's divey home to post-college rock is still homey as ever, frequently booking big acts trying to keep a low profile. 11/2: The British invasion follows last week's Oasis shows with fellow U.K. sensations SWEET'S PHS*. 11/3: "Workstock" with Kirk Kelly, Mike Rimbaud, Will Connell. Shows at 8. 169 *Avenue A, at 11th St.* (420-8392). \$2.

CBGB & OMFG—The Village Vanguard of punk rock, this 25-year-old institution still smells refreshingly unsanitary and still books up-and-comers from garagelands everywhere. 10/31: Seattle's 7 Year Bitch and the caterwauling New York punk ensemble Alice Donut. 11/2: Alex Ayuli and Rudy Tanbala, the British duo behind the luminary avant-dance crew A.R. Kane, play music from their new atmospheric pop record *New Clear Child*. 11/3: San Francisco's baroque melodic rock group the Mommy-

Don Byron Quintet—A musical diviner, Don Byron traces jazz, klezmer, and New Music streams with as much an ear to where they lead as to where they come from. Fronting a Downtownish quintet, the deadlocked clarinetist plays music from his earliest record, *Tuskegee Experiments*, along with stuff from his later tribute to clarinetist and comedian Mickey Katz, and his upcoming Afro-Cuban outing. He's joined by Donald Byrd/The Group, who perform a dance work based on the second act of *Giselle*, as well as a group improvisation with Byron's crew. 11/4 at 8 p.m. *Symphony Space, 2537 Broadway, bet. 94th and 95th.* (864-5400). \$14.

Sweet Honey in the Rock—With five gorgeously timbred singers and a singer for the deaf, Sweet Honey just may have something for everyone, though the soul of the music draws purely and profoundly from African-American traditions, guided now for twenty years by scholar/singer Bernice Johnson Reagon. 11/5 at 8 p.m. *Carnegie Hall, Seventh Ave.* and 57th St. (247-7800). \$17.50-\$27.50.

New York League of Conservation Voters—A benefit for the League features singing by Zambian pop star Muriel Mwambwa, words and photo ops by Alec Baldwin and Robert F. Kennedy Jr., and earnest, soul-rock by former rock critic Dimitri Ehrlich,

Talent Lone Star Stories

Nine years ago, **Nanci Griffith** packed her bags in Austin and moved to New York—"or I would have," she says, "but my sublet fell through." She ended up in Nashville, which may explain why Griffith, now 40, remains a cult figure here. Despite a Grammy Award and a fan club that includes the guys in REM and U2 (who show up on her fine new CD *Flyer*), Griffith's winsome, strikingly literate songs fall between the bar stools of folk, country, and pop—and that's fine with her. "I'm nosy but reclusive," says Griffith, who writes and sings four-minute miracles about love, loss, and the pain that comes when rural roots have to bust through a city sidewalk. After twenty years and twelve albums, her audience has grown, her persona has toughened, and her storytelling—the songwriter as emotional spy, pulling lyrics from the lives around her—has become deeper, more autobiographical. "My ex-husband used to say I was quicker than a cownig's heel at walking around a problem and out the door," she says. "*Flyer* is about facing the problem." The album puts her pristine style in service of songs that look hard at a world where "compassion fails me" and "evil seems to cling to the soles of my feet." Typecast as a doe-eyed wail, Griffith asked herself, "If I really wanted to put this out, do people know I can be so bitter and angry?" She's starting to sound like a New Yorker. **Nanci Griffith plays at the Richard Rogers Theater on November 2 through 5.**

Nanci Griffith

ERIC POOLEY

CBBG's West, here's the site of many rock groundswells from the past few years. 11/3: *SMASH** 11/3-11/4: Dick Dale. 11/6: the Loud Family. Shows at 10 Fri. and Sat. 9 Sun.-Thurs. \$6-\$8. 1039 Washington St., Hoboken. (201-798-4064).

Mercury Lounge—Once a headline parlor, now one of the city's most happening music spots, the Mercury regularly hosts rock, country, and folk artists groomed for the more au courant time slots on MTV. 11/2: Radio Head unplugged; Thalia's Dog; Francis Duneray. 11/5: Pale Saints; Jax Germano. 217 E. Houston St. (260-4700).

Sidewalk Cafe—The compact, back-room Fort is the new home to New York's "alt-folk" scene, featuring impassioned, off-wacky guitar- and poetry-wielding artists, with the occasional Beat refugee. 11/5: Lach Birthday Bash, with the Sextet Offensive. 11/7: the Anthiothennany. Shows at 8. 94 Avenue A, at 6th St. (473-7373).

Tramps—Under the stern leadership of an elementary-school teacher, Dayton's Guided by Voices looks well poised to usurp Pavement's role in leading the indie-rock nation. Their record *Bee Thousand* has all the earmarks of college-radio greatness—stadium grand melodies, two-part vocal harmonies, and fit to sit it's almost subterranean—and they're actually pretty ferocious

onstage. They play 11/4, 11/5: a night of funk with local party-rockers Milo Z and the Jazzebo. On Monday nights, it's the steamy seventies vinyl fest *Soul Kitchen*. 51 W. 21st St. (727-7788).

Wetlands Preserve—A groovy, club kid/activist hang with hippie vibes and far-flung musical guests. Note here: Tuesday night is Dead night. 11/3: Detroit rockers Sponge. 11/4: The chops-heavy funk band Screaming Headless Torsos, whose screaming comes mostly from guitar shredder Dave Fuzznik, plays with the acoustic groove band Soul Coughing, whose Beat-lite stream-of-consciousness and ringing snare make for good head-nodding. 161 Hudson St. (966-5244).

Jazz

Blue Note—Probably the city's highest-dick jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Jakarta), charges accordingly. 11/1-11/6: jazz and R&B diva Dianne Reeves. Sets at 9. 475-8592.

Bradley's—A smallish, darkly paneled room, into which some of the city's best jazz musicians creep after hours. Through 11/5: Pianist Cyrus Chestnut leads a trio. Sets at 10, midnight, and 2 a.m. 70 University Pl., at 1st. (228-6440).

Fat Tuesday's—A snug, low-ceilinged subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents eclectic jazz vocalists and the guitarist/inventor Les Paul, who holds forth every Monday night. 11/1-11/5: Meriwether. 11/3-11/5: Jasee. Sets Mon.-Thurs. at 9:30. Fri.-Sat. at 8:30, and 11:30. 4 W. 31st St. (631-0100).

Iridium—Directly across from Lincoln Center, this surreal restaurant crosses Gaudi with *The Jetsons* in its décor and hosts a weekly young persons' jam session in its basement. 11/1-11/5: Rachel Z. Quartet. 11/6: Melissa Walker. Set at 9:30, 11, and 12:15 a.m. 44 W. 63rd St. (582-2121).

Knickerbocker Bar & Grill—A wooden, brass-railled room with dinner jazz ambience and ambient jazz, often played by excellent pianists. 11/2-11/5: pianist Bros. Townsend and bassist Earl May. 11/6: Laurel Watson. 33 University Pl. (228-8490).

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz sets and R&B sets every night. Every Mon. it's "Women in Jazz & Blues." Every Tues. George Gee's seventeen-piece orchestra plays hot swing classics from Basie to Woody Herman. 11/3: Annual Latin Jazz Festival, with Jerry Gonzalez and the Fort Apache Band. 31 Union Sq. W. (675-0851).

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their money-making gigs in Broadway orchestra pits. 349 W. 46th St. (262-3112).

Sounds of Brazil—The city's premiere world-music venue, presenting many acts that could fill stadium back home. 11/1-11/3: Gruff-toned Argentinian tenorman Gato Barbieri plays at 8, with shows at 11 Wed. and Thurs. Most shows at 9 and 11. 204 Varick St. (243-4940).

Sweet Basil—Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of his father, Gil Evans. Every Sunday, the legendary warm and wistful trumpeter and vocalist Doc Cheatham plays from 2 to 6. 11/1-11/6: Trombonist Steve Turre, who with his conch choir proved the shell as effective a jazz vessel as the bone, leads a promising sextet: violinist John Blake, pianist Mulgrew Miller, bassist Buster Williams, drummer Victor Lewis, and his wife, Akua Dixon Turre, on vocals. Sets at 9 and 11, with extra set Fri. and Sat. at 12:30. 88 Seventh Ave. So., at Bleecker St. (242-1783).

Tavern on the Green—Harry "Sweet" Edison is one of the true national treasures of the trumpet, with a classic warmth and brashness to his tone and a fat-free melodic sense to his solos. At 79, he's reaping the rewards of a career spent sharing the spotlight with the likes of Basie, Holiday, and Sinatra, coming fresh from a run at the Lincoln Hampton and a showstopping appearance at the Illinois Jacquet tribute at Carnegie Hall. He leads a quartet here 11/1-11/6. Sun. and Mon.-Thurs. at 8 and 9:30. Fri.-Sat. 8:30 and 10. Central Park at W. 67th St. (873-3200).

Village Vanguard—In the early sixties, George Coleman had the unenviable task of replacing John Coltrane in Miles Davis's tenor chair. He played quite well in the quintet and went on to do excellent work with Elvin Jones, Max Roach, and Cedar Walton, but never attained the stature of fellow Davis regulars Wayne Shorter and Hank Mobley. It's a shame, given his exquisite technique and cogent improvisation style, both sure to be in evidence on his dates with Harold Mabern, Jamil Nasser, and Idris Muhammad, 11/1-11/6. The Vanguard jazz orchestra keeps the club on Mondays. Sets at 9:30, 11:30, and 1. 178 Seventh Ave. So., at W. 11th St. (255-4037).

Visiones—Tasty Spanish food and surprisingly avant jazz guests, along with some funkified post-bop bands and slick R&B. Every Mon., the Maria Schneider Orchestra plays at 11. Every Sun. it's the Gust W. Tails Quintet. 125 MacDougal (831-2326).

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. Through 11/5: Pete Malinvern on piano with Ralph LaMata on saxophone. 126 W. 13th St. (924-5182). 988-7637.

Comedy

Boston Comedy Club—Boston comedy circles produced Jay Leno, who we're told was once funny, as well as several other comedy greats. Many of them came through this club. Wednesdays Rod Reyes host All-Star Comedy Nights at 9:30. 82 West 3rd St., bet. Thompson and Sullivan Sts. (477-1000).

Carroll's Comedy Club—Sundays at 6 and Mondays at 10:30, catch the play *Love Lies*, which draws its dialogue from actual, unintentionally funny celebrity interviews. 10/31: "Beyond Vaudeville." Shows at 8, with extra shows at 10:30 on Fri. and Sat. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—The cozy subterranean home to some of New York's top comics. Through 11/7: Allan Favey; Kevin Brennan; Dave Chappelle; Gregg Rogell; Caroline Rhea. Shows Sun.-Thurs. 9-2. 117 MacDougal. (260-5358).

Comic Strip—Every Wednesday, the interactive comedy group Short Order Theater takes over, improvising sketches and songs based on audience suggestions. Mon.-Thurs. shows start at 9; Fri. at 8:30, 10:45, and 11; Sat. at 8, 10:30, and 12:30. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Dangerfield's—Founded by the respect-deprived

Photograph by Rocky Schenck.

comedian two decades ago, this is now one of the city's oldest comedy establishments. Through 11/6: Rob Holloway, who does Tom Hanks, Richard Pryor, Michael Jackson, and Sean Connery; Chilly and Dark Most, who between them manage Poppe, Johnny Mathis, the Righteous Brothers, and Marvin Gaye; Al Romero, who once was on *Miami Vice*; others. 1118 First Ave., bet 61st and 62nd Sts., (593-1650).

Rebar—Mondays, "Eating It: The Alternative Comedy Experience" sics live comedians on bar patrons as they sit in the shadows. 127 W. 16th St. (627-1680).

Stand-Up New York—Robin Williams is known to drop by here unannounced to warm up for the Lertman appearances. Tuesdays: "Jewish Lesbian/Gay Music and Comedy," featuring the Klezmatics, Sara Citron, Jaffe Cohen, and Laura Weizler. Sun.—Thurs. at 9; Fri. at 9 and 11:30; Sat. at 8, 10:15, and 12:30. 236 W. 78th St. (595-0850).

Cabaret

Algonquin Club—In the Oak Room through 12/31: Weslia Whitfield brings her droll wit and keening aloft to bear on two shows. "I Have Dreamed: Songs of Rodgers and Hart and Hammett 11" on Tues.—Sat. at 9, "Strictly Standards" on Fri. and Sat. at 11:30. \$30; \$15 minimum. 59 W. 44th St. (840-6800).

Blue Angel—"Les Incredibles," a Parisian musical revue. \$35. Tues.—Fri. at 8; Sat. at 7 and 10; Wed. at 2. *The Blue Angel*, 321 W. 44th St. (262-3333).

Cafe Carlye—It wouldn't be fall if Bobby Short weren't ensconced at the Cafe Carlye. Through 12/31. \$40 cover; no minimum. 8:45 and 10:45 nightly. 35 E. 76th St. (570-7189).

Cleopatra's Supper Club—"Cleopatra's Follies," a continuous revue. \$10–\$15; \$15 minimum. Wed.—Sun. at 9. 437 W. 44th St. (262-1111).

Donna's Skylark Room—11/1–11/5: Judy Argo. Other performers every night. \$6–\$15, plus \$10 minimum. 346 W. 46th St. (265-8130).

Don't Tell Mama—An ever-rotating series of revues, shows, singers, and comedy troupes. Cover ranges from free to \$15, plus a two-drink minimum. 343 W. 46th St. (757-0788).

Duplex—An ever-changing series of fabulous revues and comedic theater. *Hare Brained Honey*, with the Lady Bunny, on Tues. at 10. *Dressing Room Divas*, by Sal Emmino and David Hall, on Fri. at 10. 11/2 at 8: *Junk Male*, with John Fugelsang. 11/3 at 10: *He's Coming Up the Stairs*. 11/4 at 8: *I Want My Token Back!*, with Bryan Johnson. 11/5 at 6: *MacCabin*. 11/5 at 8: *Nuns Against Film*. Covers range from \$5–\$15. 61 Christopher St. (255-5438).

Eighty Eight—Noted film composer Richard Rodney Bennett (*Murder on the Orient Express*; *Equus*) plays and sings Sun. at 3 on 11/6 and 11/13. \$12, with two-drink minimum, or \$24.50, including brunch. 228 W. 10th St. (924-0088).

Kapitan Banana—The just-recupen French supper club with lavish floor shows. "Masquerade," an extravaganza bouncing in time and place from the Court of Versailles to a Carnival in Rio to a Barbie Dream House and beyond. \$40. 101 Greene St. (343-9000).

La Mama—"Dangerous Duets... An Octave Above the Rest," on 11/4 and 11/5 at 10. Vocal duo Jeff Loeffelholz and Michael Tidd offer a new evening of material. \$12. *The Club at La Mama*,

74A E. 4th St. (475-7710). **Michael's Pub**—Hadda Brooks. \$15–\$20; two-drink minimum. Tues.—Sat. at 9 and 11. As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. \$35 minimum. 211 E. 55th St. (758-2272). **Rainbow and Stars**—Through 11/12: Amanda McCoom, the writer of "The Rose," "The Portrait," and many other tunes. \$35; no minimum. 8:30 and 11 nightly. 30 Rockefeller Plaza, 65th floor. (632-5000).

Russian Tea Room—11/6: Marci Stevens. \$25; \$10 minimum. 150 W. 57th St. (265-0947).

Tatou—"Just for Kicks," a nightly revue featuring the Tatou Follies Dancers. \$10, plus two-drink minimum Tues.—Thurs.; \$15, plus two-drink minimum Fri. Shows at 10. 151 E. 50th St. (753-1144).

Bars

Riverrun—A hybrid beer hall/subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. 176 Franklin St., nr. Hudson St. (966-3894).

The Right Bank—An afternoon drinking spot without a beer. This hub for a gaggle of local artists, run by a retired firefighter and his son, has its own broad-based, perfect for keeping track of who's zooming

they do, will it? And if I get in, will it be fun? The hunting-lodge décor couldn't be more appropriate. 151 Mercer St., nr. Prince St. (966-2727).

Milady's—The Brew and Burger prototype. Rush-hour seating arrangement and a bad pool table. Savigny grace: It's the only low-key place in SoHo. (No, Fanelli's is not low key.) 162 Prince St., at Thompson St. (226-9340).

Ear Inn—A lived-in pub that always pulls a good pint of Guinness, where, time was, poets dined on the bar and howled. The likely originator of the much-copied policy of providing crayons and paper tablecloths for customers. And the pub food will surprise you, one way or another. 326 Spring St., nr. Hudson St. (226-9060).

The Cub Room—An elegant and airy space; a crystal hangs in the west window. The sun setting through its prisms serves as a signal that you have 2 hours and 40 minutes before the arrival of a swarm of fastidious and phony night-place-at-the-right-times. Even the staff considers 10:30 "showtime," and the show runs until 4 a.m. 185 Prince St., at Sullivan St. (677-4100).

Flamingo East—A far better bar than a restaurant, which it also is. There's something everyone downstairs, a chic subterranean beauty contest; upstairs, a townhouse parlor that bears a striking resemblance to a high-school party. 219 Second Ave., nr. 13th St. (533-2860).

Oyster Bar—Sneak down to this spacious walk-in when your midtown factory whistles blows. After the folks who turn the place into a trough at lunchtime have fled the city, there's room to suck

down half a dozen blueprints and a couple of beers while you finish the paper for the first time in a while. *Grand Central station*, 42nd St., nr. Vanderbilt Ave. (490-6650).

Oak Bar—The perfect place to take your parents, unless you're paying. What are those bird-legged ladies talking so intently to those round old men about, anyway? Jackets aren't required, but you'll feel naked without one. *Plaza Hotel*, 59th St. and Fifth Ave. (546-5320).

Top of the Stairs—A room with a view and not so much as a whisper of the outside world. Neither the businessmen nor -women on their missions nor the gawking tourists have much time for the bar—so far away from the prime window seats. 666 Fifth Ave., nr. 53rd St. (757-6662).

Hi-Life Bar & Grill—The least hateful bar on Amsterdam Avenue. Attribute this to the relative long-in-the-toothiness of its clientele. If your companion isn't absorbing, the décor is. 477 Amsterdam Ave., at 83rd St. (787-7199).

Brooklyn Inn—The arty and under-remodeled bang-along with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John

Voltrane. Pints of Guinness and Schaefer and little nit in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St.* at Hoyt St. No phone.

Peter's Waterfront Ale House—Beef jerky on the bar and a regular crowd that actually eats it. Great beer selection complete with weekly specials and a hip, if harried, wait staff—don't let their silly red uniforms fool you. Hold off until after Wednesday; the bar is closed on Monday, and the comedy night on Tuesdays is tragic. 136 Atlantic Ave., nr. Clinton St. (718-522-3794).

Mooney's Pub—Yes, the Irish line is more of a dam on upper Flattush. The regular crowd is a pleasing mix of old-timers, mid-lifers, and punk kids. The Guinness is good, and the occasional garage band may distract you from the TV. 353 Flattush Ave., nr. Carleton Ave. (718-783-9085).



Previews

Klezmer, Cuban, Afro-Blue

Genre-bopping clarinetist **Don Byron** leads a quintet playing with dancers Donald Byrd/The Group, November 3 at Symphony Space.

who(n). There's a naturally lit performance space in back and a gallery upstairs. 409 Kent Ave., nr. Broadway, Brooklyn (718-387-8137).

Marc Chiraro—The bartender is deaf, and the owner has been known to dance about in his underpants. This is the Little Italy that existed before tourists were invented. 176 Mulberry St., nr. Broome St. (226-9345).

Great Jones Cafe—Must have sold auto parts in a past life. Now it's an elbow-banging, "Sorry, pal," putatively southwestern watering hole. Stay long enough to recover from a Cajun martini. 53 Great Jones St., nr. Bovey (674-5304).

Tenth Street Lounge—Former automotive chop shop still playing its trade, sort of, on the souls of a richer-than-thou herd. 212 E. 10th St. (473-5252).

Merc Bar—The velvet rope. Dare I test the velvet rope? Will I make it? If I do, will my friends? If

Sonic Boom...Kim and Kistler at the Y

Classical Music

Wednesday, November 2

Alicia De Larrocha—Much beloved in New York, the pianist makes her only recital appearance in these parts this season with a program of works by Soler, Granados, and Schumann. Carnegie Hall, Seventh Ave. and 57th St. (247-7800), at 8; \$28 and \$35.

Borodin String Quartet—The highly anticipated series of all-Shostakovich programs continues at Alice Tully Hall with Quartet No. 6 in G, Quartet No. 4 in D, and Quartet No. 5 in B-flat. Lincoln Center Plaza (875-5050), at 8:30. Preceding the concert, at 6:30 in the Kaplan Penthouse, there is a symposium with Maxim Shostakovich, Solomon Volkov, Thomas Barran, and Harlow Robinson. Call the number above for further information.

Thursday, November 3

American String Quartet—Artists in residence at Manhattan School of Music since 1984, the musicians (violinists Peter Winograd and Laurie Carney, violist Daniel Aysalmanov, and cellist David Geber) present an all-Beethoven program. After intermission, the quartet is joined by clarinetist David Krakauer, French-horn player David Jolley, bassoonist Frank Morelli, and string bass player Donald Palma. Broadway and 122nd St. (749-3300) at 8; free.

New York Philharmonic—Charles Dutoit leads the Philharmonic for the next few performances. Concertmaster Glenn Dicterow is the soloist in a program that should please anyone not bent on great innovation. Works include Prokofiev's Suite from *The Love for Three Oranges*, Chausson's *Poeme*, Ravel's *Faune*, and Respighi's *Fountains of Rome* and *Pines of Rome*. Avery Fisher Hall, Lincoln Center Plaza (875-5030) at 8; \$15-\$60.

Friday, November 4

"Sonic Boom"—A free concert opens this two-week festival featuring some of the best ensembles in town. Four of them can be heard tonight: Continuum, the Da Capo Chamber Players, the New York New Music ensemble, and Newband. Featured composers include Elliott Carter, Dean Drummond, David Felder, Jennifer Higdon, Conlon Nan-carrow, and Francis Schwartz. A reception with the artists follows. Miller Theater, Broadway at 116th St. (854-7799), at 8.

Manhattan School of Music Philharmonia—Led by Sviatoslav Richter, the Philharmonia returns to the Borden Auditorium to play Wagner's overture to *Rienzi*, Haydn's Symphony No. 88 in G, and Prokofiev's Symphony No. 7 in c-sharp. Broadway and 122nd St. (749-2802), at 8; free.

New York Pops—The twelfth season continues with guest pianist Peter Nero for a program titled "Peter Nero Plays Gershwin." Skitch Henderson will lead the Pops in its performance of several works by Gershwin, including *Strike Up the Band*.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the promoted ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

as well as Morton Gould's *Latin American Symphonette*. Carnegie Hall, Seventh Ave. and 57th St. (247-7800), at 8; \$27.

New York Philharmonic—See 11/3.

Saturday, November 5

"Schumann and His World"—An intensive two-day exploration of the life and music of Robert Schumann, organized by the Bard Festival in New York. The schedule: "Robert Schumann: Trends and Traditions" (panel discussion), at 2; "Musical Visionaries: Schumann and the First Romantics, I" (chamber music with Robert Martin, Sarah Rothenberg, Laurie Smukler, Milagro Vargas,

Previews My Darlin' Eileen

The story of the Sherwood sisters in Greenwich Village was a book ("My Sister Eileen") and a play (same title). Leonard Bernstein made it *Wonderful Town*. City Opera revives his musical

November 8.



Diane Walsh, Ira Weller, Eric Wyrick, Peter Wyrick), at 3; pre-concert lecture, at 7; Leon Botstein conducts the American Symphony Orchestra (featuring pianist Ian Hobson), at 8. Alice Tully Hall, Lincoln Center Plaza. Call 721-6500 for ticket information for any and all of the events.

Pierre D'Archambeau—Winner of the Geneva Violin Competition, D'Archambeau plays the rarely heard *Concerto Gregoriano* in A minor by Ottorino Respighi under the aegis of American Landmark Festivals. Rounding out the program are Mozart's *Concerto in E-flat* and Vieuxtemps's *Concerto in d* (orchestral parts will be realized by pianist Martha Umstead, revising the nineteenth-century custom of including concerti with piano accompaniment in violin recitals). Theodore Roosevelt Birth-place, 28 E. 20th St. (866-2086), at 2; free.

Greenwich Village Orchestra—A foremost regional group that pulls in an audience from beyond the community, the Village orchestra presents a program of French art songs (composers include Duparc, Delibes, Bachelet), Tchaikovsky's Symphony No. 4, and Rossini's spirited overture to *Semiramide*. Washington Irving High School, 40 Irving Place, bet. 16th and 17th Sts. (969-0157), at 8; \$10.

Young Uck Kwon—Ever since violinist Kim performed with Emanuel Ax, Yo-Yo Ma, and Kabuki dancer Tamasaburo Bando in Tokyo several years ago, he has planned to put together a unique project that combines solo violin, piano, and Western dance. The result is a recital with pianist Steffen Scheja and two principal dancers of the New York City Ballet, Darcie Kistler and Nikolaj Hubbe. The music is by Ravel and Stravinsky, the choreography by Balanchine. 92nd St. Y (at Lexington Ave., 996-1100), at 8; \$20.

New York Chamber Ensemble—Inaugurating its first season as the ensemble in residence at the Sylvia and Danny Kaye Playhouse, the group will perform Saint-Saëns's *Carnival of the Animals* (featuring the duo-piano team of Ralph Markham and Kenneth Broadway), Bach's Brandenburg Concerto No. 3 in G, Stravinsky's *Concerto in E-flat*, and Copland's *Appalachian Spring* (in commemoration of its fiftieth anniversary). 68th St. bet. Park and Lexington Aves. (772-4448), at 8; \$20.

New York Philharmonic—See 11/3.

Sunday, November 6

"Schumann and His World"—The conclusion of an intensive two-day study of the life and music of Robert Schumann, organized by the Bard Festival in New York. Today's events include a 1:30 panel discussion on "Music Depression and the Creative Process: The Case of Robert Schumann," chamber music at 3 (featuring the late work of Schumann), and a performance at 7 of the American Symphony Orchestra (the theme is "Schumann's Faust"). Alice Tully Hall, Lincoln Center Plaza. Call 721-6500 for ticket information for any and all of the events.

Vladimir Foltman—Year two of Mr. Foltman's Bach Keyboard Series continues with today's master class, in which he will coach several advanced piano students in works of the composer in 40-minute to one-hour sessions. An informal question-and-answer session follows. 92nd St. Y (at Lexington Ave., 996-1100), at 3; \$12.50.

Monday, November 7

"Twilight Concerts"—Pianist Alan Feinberg brings his expertise in nineteenth- and early-twentieth-century works to Merkin Concert Hall at 7. Included in his program of lyric miniatures are a selection of Schubert waltzes, Chopin's Nocturne in D-flat No. 2, Scherzo No. 4 in E, and Amy Beach's *Dreaming*. 129 W. 67th St. (362-8060); \$10.

Da Capo Chamber Players—The Naumburg Award-winning ensemble presents *Troika*, a program of music based on Eastern European and Russian genres (including the klezmer-inspired *Trio* by Paul Schoenfeld and a quintet composed especially for Da Capo by Gunther Schuller). Tonight's concert is part of the ongoing Sonic Boom festival. Miller Theater, Broadway at 116th St. (854-7799), at 8: \$10.

Tuesday, November 8

New York Philharmonic—Same program as 11/3, but tonight's concert is at 7:30.

Opera

City Opera—Leonard Bernstein's *Wonderful Town* (the musical, in case you've forgotten, is based on the play *My Sister Eileen*, which was based on the book by Ruth McKenney) is likely to be the season's gem, and it has its premiere on 11/8 at 8 (continuing for fourteen consecutive performances through 11/20). Director Richard Sabelli makes his City Opera debut. The cast features Kay McClelland, Crista Moore, and Richard Muenz. New York State Theater, Lincoln Center, 62nd-66th Sts. bet. Columbus and Amsterdam Aves. (870-5570); \$15-\$65.

Metropolitan Opera—11/1 and 11/5 at 8: Mozart's *Le Nozze di Figaro* (with Price, Uphaw, Mentzer, Croft, Terfel); 11/2 at 8 and 11/5 at 1:30: Mascagni's *Cavalleria Rusticana* (with Guleghina, Armiliato, Noble, Shaulis, Livengood); 11/3 at 8: Strauss's *Arabella* (with Te Kanawa, McLaughlin, Dessay, Demosch, Kuebler); 11/4 at 8: Puccini's *Tosca* (with Dimitrova, Pavarotti, Diaz, Evitts, Courtney, Anthony); 11/7 at 8: *Arabella* (call for cast information); 11/8 at 8: Verdi's *Rigoletto*. Metropolitan Opera House, Lincoln Center (362-6000), \$22-\$110.

Dance

Donald Byrd/The Group—Jazz clarinetist Don Byron joins choreographer Byrd for the season premiere of "Face the Music and Dance," a series that presents artists in individual performances and improvised collaborations. Symphony Space, 2537 Broadway, at 95th St. (864-5400), 11/3 at 8; \$14.

"Fresh Tracks"—Five emerging choreographers have been selected by a Dance Theater Workshop audition panel to have their work showcased at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), 10/8 at 8; \$12.

Lar Lubovitch Dance Company—Featuring a revival of the choreographer's 1978 work *North Star*. Joyce Theater, Eighth Ave. at 19th St. (242-0800), 11/2-4 and 11/8 at 8, 11/5 at 2 and 8, 11/6 at 2 and 7:30; \$30.

Wendy Perrow—The company's first appearance at Danspace since 1983, this engagement features three premiere works and *Thicket*, a group piece inspired by Colin Turnbull's *The Forest People*. Church of St. Marks-in-the-Bowery, 10th St. at Second Ave. (674-8194), 11/3-6 at 8:30; \$10.

Extras

"Music From the Silent Films"—"Farrar as Carmen" is one of those mane reviewer's lines to which we've become inured. The more accurate statement about Geraldine Farrar is that in her day, she was the Carmen and a total legend. Cecil B. DeMille's 1915 film of Bizet's opera makes clear why, and it is being shown (with the restored, original score and accompanied by the Manhattan School of Music Orchestra) on 11/4 at 8 at the Metropolitan Museum of Art, Fifth Ave. at 82nd St. (570-3949); \$30.

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In Print...Glamour Puss...

Openings

Updown: Paintings of exotic animals by **Antoine-Louis Barye** (opens November 4 at Wildenstein, 19 E. 64th St.); small-scale figurative paintings by **Richard Diebenkorn** (opens November 3 at Knoedler, 19 E. 70th St.). **Downtown:** "It's How You Play the Game," a changing exhibition of works chosen by five contemporary curators (opens November 5 at Exit Art/The First World, 548 Broadway).

Galleries Solos

Madison Avenue and Vicinity

Willem de Kooning—Rarely seen paintings and drawings from the late twenties through the sixties; through 1/22/95. Stone, 113 E. 90th St. (988-6878). (See Metropolitan Museum of Art under "Museums.")

Porfirio DiDonna—These paintings and drawings were made during the two years preceding the artist's death in 1986; less rigidly ordered and more painterly than his earlier "dot" paintings, they feature a vessel shape as a central image; through 12/3. Hirsch & Adler Modern, 21 E. 70th St. (535-8810).

Melvin Edwards—Recent welded-steel sculptures; through 11/26. C138, 76 E. 79th St. (772-9555).

Paul Georges—Large-scale figure paintings and several self-portraits; through 11/26. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Alberto Giacometti—A loan exhibition of sculptures and paintings spanning 1965 to 1926, a year before the artist's death; through 12/10. Acquafava, 18 E. 79th St. (734-6300); \$5, \$2 seniors

and students.

Mona Hatoum—The London-based artist's first solo exhibition in New York comprises one sculpture: a steel ball covered with magnets and iron filings; through 11/26. CRG, 16 E. 71st St. (717-4355).

Angela Lorenz/Quentin Bell—Booklike mixed-media works that manipulate the traditional relationship between image and text; 11/2-23/Ceramic plates, tiles, and bowls by this artist, who is one of the last surviving members of the Bloomsbury Group; through 11/19. Davis & Langdale, 231 E. 60th St. (838-0333).

Richard Serra—These drawings, produced at the sculptor's studio in Cape Breton, Nova Scotia, are made with large black paint sticks that are heated and melted down into bricks, then pushed through a window screen onto paper; through 12/23. Gagolian, 980 Madison Ave. (744-2313).

57th Street Area

Steven Assael—Paintings of larger-than-life figures in mysterious interiors or set against atmospheric backgrounds; through 11/30. Taitcheff, 50 W. 57th St. (664-0907).

Robert Berling—Paintings of the surfaces of ponds and streams; through 11/26. De Nagy, 41 W. 57th St. (421-3780).

William Merritt Chase—Paintings, watercolors, and pastels spanning the American Impressionist's career, from public and private collections; 11/2-1/31. Spanierman, 45 E. 58th St. (832-0208).

Corra Cohen—New abstract paintings combining iron oxide, graphite, polyurethane, and oil; through 12/3. McCoy, 41 E. 57th St. (319-1996).

Niki de Saint Phalle—Called "Tableaux-Eclates" or "Exploding Paintings," these paintings incorporate electronic components that create movement in response to a viewer's motions; through 12/17. Art Davidson, 41 E. 57th St. (759-7555)

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

and Goodman, 41 E. 57th St. (593-3737).

Fernando de Szyszlo—De Szyszlo's recent paintings, in which such images as stairways to nowhere, tongues of flame, and windswept savannas appear, are a synthesis of his Peruvian heritage and international abstraction; through 12/3. Associated American Artists, 20 W. 57th St. (359-5510).

Chaim Gross—Sculptures in wood, stone, and bronze from 1926 to 1956 by this New York artist who combined the unselfconscious craftsmanship of folk and tribal art with the sophistication of the international avant-garde of the 1920s and 1930s; through 11/26. At Forum, 745 Fifth Ave. (355-4545), and the Chaim Gross Studio Museum, 526 La Guardia Place (473-3341), Thurs.-Sat. 12-6.

Rebecca Horn—Titled *The Turtle Sighing Tree*, Horn's new mechanical sculptures continue to explore the poetry of the machine; through 12/31. Goodman, 24 W. 57th St. (977-7160).

Jasper Johns—Prints from the past three decades; through 12/31. Sheehan, 41 E. 57th St. (888-4220).

Ana Mendieta—Works from 1980 through 1983, including sculptures, drawings, and photographs of the artist's earthworks in sand, earth, stone, and gunpowder that have not been shown before, and a re-creation of an installation with gunpowder; through 12/17. Lelong, 20 W. 57th St. (315-4070).

Barnett Newman/Kiki Smith—Paintings and drawings from 1944 to 1949/Recent collages and lithographs depicting fragments of the body. Through 11/26. Pace Wildenstein, 32 E. 57th St. (421-0835).

Billy Sullivan/Glenn Hansen—The painter's latest subjects include Olympic swimmers, lush gardens,

Installation Art Books at MoMA

It's unlikely that any major exhibition at MoMA has been as dimly lit as "A Century of Artists' Books," but the purpose is not for dramatic effect. "For most exhibitions, the lights are on eight to ten hours a day, and it's deleterious to paper," says the show's organizer, Riva

Castlemann, chief curator of the museum's Department of Prints and Illustrated Books.

Castlemann's last show (she retires next year after 31 years at MoMA) has 140 titles, among them Paul Gauguin's manuscript and prints for *Noa Noa* (1894); Marcel Duchamp's 1934 *La Mariee Mise à Nu Par*

Ses Célébataires, Même (a.k.a.

"The Green Box"), containing his notes for his sculpture of the same name (a.k.a. *The Large Glass*); Ed Ruscha's deadpan *Twenty-six Gasoline Stations* (1963); and Barbara Kruger's appropriately terrifying stainless-steel cover for Stephen King's

My Pretty Pony (1988).

Deciding what not to show was the tough part. Castlemann considered including computer books, for example, "to put a closure on the old-fashioned kind of book," but changed her mind as the exhibit evolved. "The one thing I wanted to do was to talk about the book as an art form," she says. "You have to let go at some point."


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Photos by:
Devine Coles, Paul Colligan, Jack Deutsch,
Neil Roberts, Mervin Ross, Harvey Stein,
Cornelia Van der Lind, and Steve Weiner

and still life/Paintings of comices on nineteenth-century buildings. Through 11/19. Fischbach, 24 W. 57th St. (431-3685).

Mark Tobey—Paintings from public and private collections, ranging from the symbolism of the early *Pink Flowers* (1928) to the fluid "white writing" of *Crystallization* (1944); through 12/17. Yoshii, 20 W. 57th St. (265-8876).

SoHo and TriBeCa

Shah Armanian/Richard Devore—Recent sculptures, bridges, and models/New ceramic vase vessels. Through 11/26. Protech, 560 Broadway (966-5454).

Richard Artschwager—New paintings; through 12/17. Boone, 417 W. Broadway (431-1818).

Roger Boyce/Nichole Blonde—Thickly layered paintings derived from iconic mandalas of the Eastern church/Hand-blown-glass objects that take a humorous approach to feminism and Catholic liturgy. Through 11/18. T2 Art, 28 Wooster St. (966-9059).

Taro Chikazawa—The artist has transformed the gallery into a futuristic landscape populated with hybrid robotic animals; through 11/26. Gering, 476 Broome St. (226-8195).

Carroll Dunham—Recent paintings that continue to explore anthropomorphic shapes; through 11/12. Sonnabend, 420 W. Broadway (966-6160).

John Carhart Ebeling—Each of these conceptual paintings encapsulates at least 50 previous paintings that relate to works by Turner, Whistler, and De Kooning; through 12/3. Golden, 39 Wooster St. (274-0080).

Clay Ellis—Whimsical abstract sculptures in steel, cast iron, and bronze; through 11/26. Black Greenberg, 79 Grand St. (431-1670).

Willy Heeks—Recent gestural abstract paintings; through 11/12. Beitzel, 102 Prince St. (219-2863).

Martin Kippenberger—Bronze relief sculptures; through 12/3. Nolan/Eckman, 560 Broadway (925-6190).

Mila Macke—Abstract paintings built up with layers of horizontal brushstrokes; through 11/26. Ala, 560 Broadway (941-1990).

Steven Parrino—Two large works in which panels of monochromatic painted canvas are repositioned on the stretcher, creating a mass of characteristic folds; through 11/19. Gibson, 568 Broadway (925-1192).

Susan Rothenberg—The images in these colorful new paintings—a dog, a skull, or a horse—reflect the artist's surroundings in Galisteo, New Mexico; through 12/17. Sperone Westwater, 142 Greene St. (431-3685).

Lucas Samaras—Small bronze sculptures, gray Formica "cube" sculptures, and monochromatic paintings on Formica; through 11/26. Pace Wildenstein, 142 Greene St. (431-9224).

Rudolf Stingel—Large-scale paintings and small works made of rubber; through 11/26. Cooper, 155 Wooster St. (674-0766).

Peter Walle—Paintings of interiors and exteriors of buildings from the artist's childhood; through 12/3. Thorp, 103 Prince St. (431-6880).

Sue Williams—The artist's recent paintings use repetitive images that suggest a haunting thought or action contemplated over and over again; through 11/12. 303, 89 Greene St. (966-5605).

Other

Jack Davidson—Paintings that use saturated colors to emphasize the play between organic shapes and the space that confines them; through 12/3. Information, 411 E. 9th St. (905-8486).

Elizabeth Kelly—This show of recent minimal paintings inaugurates the gallery's Chelsea space;

through 1/29/95. Marks, 522 W. 22nd St. (861-9455). Thurs.-Sun. 12-6.

Group Shows

Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (861-7338). Paintings, drawings, sculpture, and photography on the subject of sex; by Nicole Eisenman, Katie Mier, Marilyn Minter, Robert Mapplethorpe, Edward Ruscha, others; through 12/3.

Sander—19 E. 76th St. (794-4500). Hand-stenciled political posters from the Russian Telegraph Agency, made by Russian artists between 1917 and 1921; through 1/7.

Ubu—16 E. 78th St. (794-4444). Artists' boxes in a variety of manifestations and approaches, by Arman, Cornell, Duchamp, Horn, Johns, Nevelson, Spoori, others; through 12/10.

57th Street Area

Mathes—41 E. 57th St. (752-5135). "The Figure Transformed," with sculpture by Bourgeois, Dubuffet, Gober, Gonzalez, Miro, Puryear, Shapiro; through 12/30.

Ross—50 W. 57th St. (307-0400). American watercolors from the early twentieth century to the present, by Anderson, Bartlett, Dial, Greenwood, Nilsson, Porter, Yoakum, others; through 12/23.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). "Conceptual Art From the Bay Area, With Installations by Tom Marioni and David Ireland"; through 1/7.

Henry Street Settlement—466 Grand St. (598-0400). "IN-STILES, Lower East Side Artists—This Neighborhood Space" presents drawings, maquettes, and other proposals by nineteen artists who live and work on the Lower East Side; through 1/17.

Lehring Augustus—130 Prince St. (159-9600). Paintings by Baselitz, Forg, Kippenberger, Oehlen, Polke, Richter; through 12/17.

Other

Forbes—60 Fifth Ave. (206-5549). Paintings by Queen Victoria, Evelyn Pickering De Morgan, Rebecca Solomon, and other women of the Victorian era; through 4/29.

Photography

Danziger—130 Prince St. (226-0056). Hollywood portraits from the collection of John Kobal; through 12/3.

Robert Frank—Rarely exhibited photographs spanning 1947 to 1994; through 11/23. Pace/MacGill, 32 E. 57th St. (759-7999).

Connie Hatch—Installation pieces that incorporate photographs, text panels, montages, and sculptural objects; through 11/26. Baum, 588 Broadway (219-9854).

I.C.P.—1150 Fifth Ave. (860-1777). Tues. 11-8, Wed.-Sun. 11-6. \$4; \$2.50 students and seniors. "Cornell Capa: A Photographer"; through 11/27. "Behind the Scenes: Russia in Transformation by Hans-Jürgen Burkard"; through 11/27.

I.C.P. Midtown—1133 Sixth Ave. (768-4680). Tues. 11-8, Wed.-Sun. 11-6. \$4; \$2.50 students and seniors. "Talking Pictures: People Speak through the Photographs That Speak to Them"; through 12/4. "Applauding Portraits: Photographs by Shelby Lee Adams"; through 11/27. "Arthur Rothstein: Documentary Classics"; through

12/4.

Gjon Mili—Vintage photographs of sports, theatrical, art, and music personalities from the thirties through the seventies; through 12/3. Greenberg, 120 Wooster St. (334-0010).

Nicholas Nixon—Photographs of his son's fifth- and sixth-grade class taken with an eight-by-ten view camera, and a series that gives a behind-the-scenes look at nurses on their daily rounds; through 11/26. Zabinski, 724 Fifth Ave. (307-7430).

Leo Rubinfien—Photographs taken from planes during ascent from and descent to various cities; through 12/10. Mann, 42 E. 76th St. (570-1223).

N Kenneth Snelson—Panoramic photographs from 1975 to 1980, beginning with his early Parisian color work and ending with his black-and-white views of New York; through 12/3. Miller, 138 Spring St. (226-2343).

Nick Waplington—Three-by-ten-foot color prints that depict the photographer in evocative scenes ranging from Naples to Easter Island; through 12/3. Burden Gallery at Aperature, 20 E. 23rd St. (505-5555).

Garry Winogrand—Unpublished vintage silver prints from photographs taken in 1954 in the burlesque houses of New York City; through 11/26. Benrubi, 52 E. 76th St. (517-3766).

Doris Ulmann—Photographs of craftspeople and musicians in Appalachia and the Gulf region of South Carolina taken between 1925 and 1934; through 12/3. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"Revivalist Diverse Traditions: 1920-1945." More than 160 objects by American craft artists. Through 2/26/95. 40 W. 53rd St. (956-3335). Tue. 10-8, Wed.-Sun. 10-5; \$5, \$3 students and seniors.

British Museum—"Empires Beyond the Great Wall: The Heritage of Genghis Khan." Through 11/27.... "Royal Tombs of Spain." Through 1/19/95.... "The World Explored: 125 Years of Collecting Photographs." Through 1/30/95. CPW at 79th St. (769-5100). Sat.-Thurs. 10-5; Fri. 10-5; \$6 suggested contribution, \$4 students and seniors, \$3 children.

Asia Society—"An Enduring Legacy: The Mr. and Mrs. John D. Rockefeller 3rd Collection." Through 1/15/95.... "Passage to Vietnam: Through the Eyes of 70 Photographers." Through 11/26. 725 Park Ave. (through 12/31). Tues., Wed., Fri., Sat. 11-6, Thurs. 11-8, Sun. 12-5; \$3, \$1 students and seniors.

Brooklyn Museum—"Dale Chihuly: Grand Lobby Installation." Through 9/10/95.... "Leon Polk Smith: Selected Works 1943-1992, Promised Gift to the Brooklyn Museum." Through 12/31.... "Realms of Heroism: Indian Paintings from the Brooklyn Museum." Through 1/8/95. 200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10-5; \$4 donation, \$2 students, \$1 seniors.

Cooper-Hewitt, National Design Museum—"The Structure of Style: Dutch Modernism and the Applied Arts, 1880-1930." Through 2/19/95.... "Good Offices and Beyond: The Evolution of the Workplace." Through 2/26/95. 2 E. 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. noon-5; \$3, seniors and students \$1.50; free Tues. after 5.

Dia Center for the Arts—"Andy Warhol, The Last Supper Paintings." Through 6/18/95.... "Alighiero Boetti and Frédéric Bruly Bouabré, 'Woldes Envisaged.'" Through 6/18/95.... "James Coleman: Promises and Imagery, 1972-1994." Through 3/28/95. 548 W. 22nd St. (431-9232). Thurs.-Sun. noon-6; \$3 suggested contribution. **Frick Collection**—1 E. 70th St. (288-0700). Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors, children under 10 not admitted.

Gray's Court Study Center—"Recent Sentences: Suspension of the Law, A Retrospective." 11/8-12/17.... "Scott Cohen: An Installation." 11/8-12/17. New York University, 33 Washington Pl. (988-6780). Tues., Thurs. 11-6-30, Wed. 11-8-30, Sat. 11-5; free.

Metropolitan Museum of Art—Fifth Ave., at 88th St. (423-3500). Sun.-Wed. 10-6, Fri. and Sat. 10-8 (12-6 pay what you wish), closed Thurs. & 97.

From the Kobal Collection

\$4 students and seniors. The Italian Metamorphosis, 1943-1968." The development of Italian abstraction, from Alberto Burri's "informale" paintings through the early works of Arte Povera artists in the sixties. Through 1/29/95.

Guggenheim Museum SoHo—"Japanese Art After 1945: Scram Against the Sky." Through 1/8/95. 575 Broadway (423-3500), Sun., Wed., Thurs., Fri. 11-6, Sat. 11-8; \$5, \$3 students and seniors.

Jewish Museum—"Mario Cavaglieri: The Glittering Years, 1912-1922." Paintings by the Italian Jewish artist who specialized in luxurious interiors and elegantly costumed women. Through 1/29/95... "Jewish Life in Tsarist Russia: A World Rediscovered." Through 3/5/95. 1109 Fifth Ave. (423-3200), Sun., Mon., Wed., Thurs., 11-5:45; Tues. 11-8; \$6, \$4 students and seniors.

Metropolitan Museum of Art—"Willem de Kooning: Paintings." Through 1/8/95. "Origins of Impressionism." Through 1/8/95... "The Photographs of Édouard Baudouin: Landscapes and Monuments of France." Through 12/31... "Ominous Hush: The Thunderstorm Paintings of Martin Johnson Heade." Through 1/8/95... "The Costume Institute: Madame Gres." Through 11/27... 1000 Fifth Ave., at 82nd St. (879-5500), Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700), Tues.-Sun. 9:30-5:15 (closes at 4:45 between October and March).

Pepperberg Morgan Library—"The Thaw Collection: Master Drawings and New Acquisitions." Through 1/22/95. 29 E. 36th St. (685-0008), Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Museum of African Art—"Exhibition-ism: Museums and an exhibit Art." An exhibit that contrasts African philosophies of display and perception with conventional museum practices. Through 3/5/95. 593 Broadway (966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6; \$4, \$2 children.

Museum of American Folk Art—"Every Picture Tells a Story: Word and Image." Through 1/22/95. 29 E. 36th St. (685-0008), Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Museum of Modern Art—"Cy Twombly: A Retrospective." Through 1/10/95... "Mapping." Works that use maps as a source. Through 12/20... "Thresholds/O.M.A. at MoMA: Rem Koolhaas and the Place of Public Architecture." 11/3-1/15... New Photography 10: Shimon Attie, Abelardo Morell, Jorge Ribalta, Michal Rovner." Through 1/10/95... "The Prints of Louise Bourgeois." Through 1/3/95... "A Century of Artists Books"; through 1/24/95... "American Politicians." Through 1/3/95... "Drawing in Black and White: A Selection of Contemporary Works From the Collection." Through 1/10/95. 11 W. 53rd St. (708-9480), Sat.-Tues. 11-6, Thurs. and Fri. 12 noon-8:30, closed Wed.; \$5



Katharine Hepburn was one of Hollywood photographer Ernest Bachrach's favorite subjects. This whimsical 1935 portrait is from the private collection of archivist John Kobal. At James Danziger Gallery.

students and seniors; Thurs. and Fri., 5:30-8:30 p.m. what you wish.

Museum of the City of New York—"The Making of a Mural: Reginald Marsh at the U.S. Customs House." Preparatory drawings, watercolor studies, photographs, and glass-lantern slides produced by Marsh in the thirties in the course of designing his mural for the U.S. Customs House. Through 1/22/95. 1125 Fifth Ave., at 103rd St. (534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5, \$3 students and seniors.

National Academy of Design—"Altered States: Conservation, Analysis, and the Interpretation of Works of Art." Through 11/27. 1083 Fifth Ave., at 89th St. (369-4880), Wed.-Sun. noon-5 (Fri. to 8); \$3.50, \$2 seniors and students, free Fri. 5-8.

National Museum of the American Indian—"Creation's Journey: Masterworks of Native American Identity and Belief." Objects from tribal groups from North, Central, and South America... "All Roads Are Good: Native Voices on Life and Culture." Robes, a parol from the Sioux, and other objects chosen by 23 Native Americans who were asked to select works from the museum's collection... "This Path We Travel: Celebrations of Contemporary Native American Creativity." A collaborative installation of sculpture, performance, poetry, music, and video by fifteen Native American artists. Alexander Hamilton U.S. Customs House, 1 Bowling Green (668-6624), daily

10-5; free.

New Museum of Contemporary Art—"Visiting Hours: An Installation by Bob Flanagan in Collaboration With Sherree Rose." Through 12/21... "Who Are We? What Are We? Where Did We Come From? A Project by Rita Ackermann." Through 12/31/83 Broadway (219-1222), Wed., Thurs., Fri., Sun. noon-6, Sat. noon-8; \$3.50, \$2.50 seniors and students.

New York Public Library—"The Raw and the Cooked: Images of Food in Prints, Drawings, and Photographs." Through 12/30... "Broken Rules and Double Crosses: Ken Campbell, an Artist's Books." Through 12/30. Central Research Building, Fifth Ave. and 42nd St. (869-8089), Tues. and Wed. 11-6, Mon., Thurs., Fri., Sat. 10-6; free.

P.S. 1 Museum—"The Winter of Love." An exploration of love that takes its inspiration from the Parisian magazine *Purple Prose*, this exhibit, involves more than 50 participants from 11 countries. Through 1/8... "Alternating 1 to 100 and Vice Versa." Conceived by the late Italian artist Alighiero e Boetti and carried out by his friends and students, this project comprises 28 kilim rugs that incorporate a variety of configurations of black and white squares. Through 1/8/95. 46-41 21st St., Long Island City (718-784-2084), Thurs.-Sun. 12-6; \$2 contribution.

Whitney Museum—"Jesse: A Grand Collage, 1951-1993." Through 12/4... "Neil Jenney: Natural Realism." Through 12/11... "From the Collection: Photography, Sculpture, and Painting." Through 2/26/95... "Recent Photography Acquisitions." Through 2/26/95. 945 Madison Ave., at 75th St. (570-3676), Wed., Fri., Sat. 11-6, Sun. 11-4, Thurs. 1-8; \$7, \$5 students and seniors (\$3.50 Thurs. 6-8). **Whitney Museum at Philip Morris**—"Sam Gilliam, Golden Element Inside." Through 12/31... "Photographs From the Permanent Collection." Through 12/30. 120 Park Ave., at 42nd St. (878-2550), Mon.-Fri. 11-6, Thurs. to 7:30; free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1000). 11/2 at 7: "Contemporary Art." On view from 10/29. 11/3 at 10 and 2: "Contemporary Art, Part II." 11/4 at 10 and 2: "Tribal Art." On view from 10/29.

Christie's East—219 E. 67th St. (606-0400). 11/8 at 1: "Modern Paintings, Drawings, and Sculpture." On view from 11/1.

D Doyle—175 E. 87th St. (427-2730). 11/2 at 10: "English & Continental Furniture, Decorations, and Paintings." On view from 10/28.

Sotthys—York Ave. at 72nd St. (606-7000). 11/2 at 10:15 and 2: "Contemporary Art." On view from 10/28. 11/7 at 2: "Books." On view from 11/3. 11/8 at 7: "Impressionist and Modern Paintings, Drawings, and Sculpture." On view from 11/4.

Swann—104 E. 25th St. (254-4710). 11/3 at 10:30: "Americana." On view from 10/28.

Pizza...Strike Up a Conversation...Tendons?...

Manhattan Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist and owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.

Bloom—Postmodern Asian in a rain-forest setting. Fans like the energy and are pleasantly surprised by how good the food is. 152 Spring St. (431-3663). (E) AE.

Booley—Born to French parents and raised on his grandparents' farm in Connecticut, David Booley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course menu dégustation at dinner. 165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). (E) AE, CB, DC, DS, MC, V.

Can—Pole position on SoHo's main drag. Inventive French-Vietnamese cuisine in an elegant, minimalist dining room. 482 W. Broadway, at Houston St. (533-6333). (M) AE, CB, DC, MC, TM, V.

Caponata Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hunk local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday. Yes, that was Bruce Weber. 451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.

Chandler—Spare and elegant, a religious experience, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Walcutt runs a grand kitchen—seafood suet, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.

ECOC—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasti offering. Ironing-board tables in the booths that line the east wall and tile floors. 124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, MC, V.

Francis Tavern Restaurant—A landmark pub with a museum upstairs, that's a must for your historically minded out-of-town friends. 54 Pearl St., nr. Broad St. (269-0144). (M) AE, CB, DC, DS, MC, V.

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Walcutt uses farmers and their produce from along the Hudson River Valley to re-invent traditional American fare. 4 World Financial Ctr. (786-1500). (E) AE, DS, MC, TM, V.

Kaplan Banana—This French supper club serves fine French cuisine, but it's the dancing Barbies, wait-

ers dressed in bananas, and artistes "en travesti" (drag queens in who, honey) that give it the edge. An open mind and all your energy are all that's required for an evening you won't soon forget. 101 Greene St. (M) AE, DC, DS, MC, V.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three-course and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sun. 462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.

Le Pactole—French cuisine in tremendous surroundings, with a breathtaking view. 2 World Financial Ctr., on the balcony of the Winter Garden (945-9444). (M-E) AE, DC, MC, V.

Montrachet—Owner Drew Niporent now has three places in New York, including Nobu, TriBeCa Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Friday—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, off White St. (219-2777). (E) AE only.

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave home. So we travel to this muted room with the other strivers, hustlers, strictly-business types, and family-night-outers who flock

to feel like part of the woodwork. 203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. 105 Hudson St. (219-0500). (E) AE, MC, V.

Rouli's—The dull roar in this cave-like bistro—aging gracefully amid the highstrung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). (M-E) AE, MC.

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvetier, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 103 Green Street, nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.

Vegetarian Paradise—Vegetarian Chinese cuisine with a new menu. Completely vegan. The mood, like the walk, is pink. Predictably, there's no smoking allowed. 33 Mott St. (406-6988). (I) (S).

Zoe—Charmingly hosted, megadesigned and packed at lunch. Contemporary American dishes, crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. 90 Prince St., bet. Broadway and Mercer St. (966-6722). (M) AE, CB, DC, MC, V.

Zotto—Great sushi in inventive environs. 77 Hudson St., nr. Jay St. (233-3287). (I) (M) AE, CB, DC, MC, TM, V.

South Street Seaport

Cafe Flodermus—Soups, salads, sandwiches, and other cold fare served in glass-enclosed dining room on the promenade. A view of the passing harbor, and the occasional street performer. 1 Seaport Plaza (269-5890). (I-M) AE, DC, MC, TM, V.

Fulton Street Cafe—A teeming outdoor cafe on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. 11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.

Ground Rules:

Here is a few hundred of the city's more noteworthy restaurants, some New York advertisers among them.

The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (S) = cash only; AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "A.E. only" indicates that American Express is the only accepted charge/credit card.

Ask Gael Uncommon Pizza

*In the end, isn't pizza what really counts?
In the beginning, too. After a sliver or two of
new-style sashimi at Nobu, I fight to keep myself
from dashing around the corner to Spartina (355
Greenwich St.; 274-9310) for Stephen Kal's
great thin-crust pizza, hot off the grill, with
tomato sauce and pumpkin or ricotta, bel paese,
and truffle oil. For two or three to share.*





Put Your Card On The Table At These Fine Restaurants.

Au Mandarin • Brighton Grill • Burger Heaven • Dolcetto Ristorante
Dorian's • Forlini's Restaurant • Il Vagabondo
Lasagna Ristorante • Le Beaujolais • Mathew's • Maurya
Milady Tavern • Oscar's • Rocco Restaurant • St. Magie's Cafe • The Grille
The Rose Cafe • Trattoria Due Torri • Vince and Eddie • Voulez-Vous

Whether it's a light appetizer or a nine-course feast, the next time you order use the Discover® Card. The card that pays you a Cashback Bonus® award for every charge, up to 1% yearly based on annual purchases. Which makes every morsel a little more satisfying.

IT PAYS TO



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Gianni's—A stand-out among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. 15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of tree bridges. Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.

Liberty Cafe—Hangar-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the range of masks of the *Yokoyama*, *Amuro*, and *Harvey* moored along the Seaport Museum. Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.

Macnamara's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (509-6757). (I) AE, DC, MC, V.

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17 (227-6735). (I-M) AE, DC, MC, V.

Roebbing's Bar and Grill—No view of the bridge designed by the eponymous builder, but wood panel and brass lend old-world charm to this second-floor sea grill. 11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect waiting point. Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.

Spariatto's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.

Below 14th Street, East

Grotto Azzurra—No joke. This Southern Italian spot has been around since 1908—that's four generations in the Davina family. Maybe old-fashioned, but the cozy, cave-like nooks are ideal that special someone you don't want to be seen with. 387 Broome St., at Mulberry St. (925-8775). (M) (S)

Havell—A stand-out on a block so thick with Indian restaurants that you lose track of where you've been unless there's something pretty special going on. 100 Second Ave., at 6th St. (682-0533). (I) AE, DC, DS, MC, V.

Rincon de España—Intimate and rustic Spanish restaurant offering excellent paella and seafood. 226 Thompson St. (475-9891/260-4950). (AE, CB, DC, DS, MC, V.)

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Below 14th Street, West

Baby Jake's—If hipster food isn't grilled, it's fried. Try the Po Boys. Innovative booth deployment in the front of the room gives you a window view. 14 First Ave., nr. 1st St. (254-BABY). (M) AE only.

Casano—A shrine to French barroom bric-a-brac in the basement. A bistro that is a Parisian in the sixties. Yes, that was Jean-Paul Belmondo. 54 E. 1st St. (777-1589). (M) (S)

Cafe Mohave—This exposed-brick West Village café is cozy and comfortable without being claustrophobic. 110 Barrow St., at Washington St. (924-1110). (M) AE, CB, DC, MC, TM, V.

Caribee—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. 117 Perry St., at Greenwich St. (255-9191). (I)(S)

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade with great food and views of the local color. Yes, that's Anna Wintour. 260 Sixth Ave., nr. Bleecker St. (982-0890). (M) AE, MC, V.

Eclectic—Traditional American food with a hint of Provence served to you in the most romantic of

settings. Bring a date. 38-40 Carmine St. (807-9399). (I) AE, TM.

El Charro Español—(M) Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. 4 Charles St., nr. Seventh Ave. (242-9547). (M) Also 58 E. 34th St. (689-1019). AE, CB, MC, V.

Murami—Neighborhood Japanese eatery with a dab of downtown. The limited à la carte sushi offering is augmented by imaginative specials. 546 La Guardia Pl., nr. Bleecker St. (979-7055). (M) AE, MC, V.

Zimo—An unexpected coupling of Northern Italian fare and live jazz. Sets end early, so you can catch

a few and relieve the baby-sitter at a reasonable hour. 126 W 13 St. (924-5184). (M) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

An American Place—Larry Forgione was one of the first chefs to devote a restaurant to strictly American fare. American fare, offering in a large space. Try game up against purveyors. 2 Park Ave., at 32nd St. (684-2122). (M) AE, CB, DC, MC, V.

Back Porch—Italian fare buttressed by delightful outdoor tables. 488 Third Ave., nr. 33rd St. (685-3829). (M) AE, CB, DC, MC, V.

Brewer's—As casual and comfortable as a burger joint gets. This two-story landmark brick always pleases. 156 E. 34th St., nr. Lexington Ave. (889-3369). (I) AE, MC, TM, V.

Cafe Americain—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. 424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.

Campagna—The *Laté Show* (with David Letterman) crowd at one table. Time Warner hunches are at another, and isn't that? Despite the frenzy of its having become media central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Paul Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.

Christine's—Polish diner-café. Open late for simple peasant fare. Try the delicious, simple chicken and a zesty sauerkraut soup. (I) 462 Second Ave., at 26th St. (779-2220). (M) AE, CB, DC, MC, V.

Crystal Fountains—Just as the name promises, this restaurant features a large fountain in the center of its dining room with water that moves magically against gravity. Continental fare and proximity to Grand Central attract a business-and-tourist crowd. Grand Hyatt, Lexington Ave., at 42nd St. (850-5998). (M) AE, CB, DC, DS, MC, V.

Hunan Fifth Avenue—Midtown-style Chinese food. Business lunches the specialty, dinner a quieter scene. 323 Fifth Ave., at 32nd St. (686-3366). (M) AE, CB, DC, MC, V.

La Colombe—Provence without a plane ride. Delightful bistro setting. 134 E. 26th St. (689-0666). (M-E) AE, DC, MC, TM, V.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeron remoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Live Bait—Used to be that everyone and their mother had a baseball cap from this joint. Southern-style home cooking that sticks to your ribs. Well known for a bar scene that's reminiscent of old college days. 14 E. 23rd St. (353-2400). AE, TM.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. So., bet. 28th and 29th Sts. (689-1360). (M) AE, CB, DC, MC, V.

Patric—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami. And Ariel Acayo may be the coolest married d in town. Try the Mojito. Patric signature drink, made from sugarcane. 250 Park Avenue So., nr. 20th St. (777-6211). (M) AE, MC, V.

Pigalle—What it lacks in size, it more than makes up for with style and food. A bistro with a heavy French accent. 111 E. 29th St. (779-7830). (M) AE, CB, DC, MC, V.

Rossini's—Northern Italian fare served in a musical room: A strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera on Saturdays. 108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. 180 Third Ave., at 17th

Comeback Star Grazing



Finally open for lunch. A guide to A-list eating habits at the newly fabulous Monkey Bar. Could you die, Tallulah, or what?

The Famous	And What They Eat
K. D. Lang	Asparagus salad with roasted beets.
Record mogul Clive Davis	Roast rack of lamb with a roasted-garlic crust.
Sylvester Stallone	Amish chicken with straw fries.
Architect David Rockwell	Codfish with mashed potatoes, and horseradish.
Patrick Ewing	Fried shrimp and seaweed salad.
Woody Allen	Grilled-vegetable platter

St. (777-9288). (I-M) MC, TM, V.

Secret Harbor Bistro—A neighborhood lunch crowd from the outskirts of the fashion district. At dinner, local residents with hotel guests stop here for generous portions of American food with an Italian accent. 303 Lexington Ave., at 37th St., in the Shelburne Murray Hill Hotel (447-7400). (M) AE, DC, MC, V.

Stink Frites—Only a few places manage not to get lost on this bustling intersection of restaurant rows. A menu complete enough to hit the nail on the head and almost small enough to do everything well. 9 E. 16th St. (463-7101). (M) AE, DC, MC, V.

Stalla del Mare—A surprisingly good hideaway for fresh seafood and intimate settings. 346 Lexington Ave., nr. 39th St. (687-4425). (M-E) AE, CB, DC, DS, MC, V.

Turkish Kitchen—May single-handedly rescue this Middle Eastern cuisine from oblivion. Comfortable, with careful service. 386 Third Ave., bet. 27th and 28th Sts. (679-1810). (M) AE, CB, DC, MC, V.

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. 500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

Lola's—A lively entrance in the front room that gives way to a vast and airy room, made surprisingly private by the centrally located banquet. Regulars swear by the onion rings. Yes, that was Luther Vandross. 30 W. 22nd St. (M) AE, CB, DC, MC, V.

Man Ray—Popular with those on their way to the Joyce Theatre for its reliable and very current American offerings. 169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.

Metronome—One of the biggest in a neighborhood known for oversize dining rooms. The tropical theme and kitchen pleases; just bring a compass for the trip from the front door, through the palm jungle, to your table. 915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, V.

Moran's—A timeless New York City club that's been around 40 years and is a neighborhood known for oversize dining rooms. The tropical theme and kitchen pleases; just bring a compass for the trip from the front door, through the palm jungle, to your table. 915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, V.

Rocking Horse Mexican Cafe—Mexican-theme cafe, with plenty to do and plenty to drink at the tables. 182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, CB, TM, V.

37th Street Hideaway—Don't dress down for this restaurant. Jacket required. A charming space with a 100-year-old fireplace caters to a "mature" audience. Italian Continental cuisine. 32 W. 37th St. (947-8940). (M) AE, CB, DC, V.

Tor Restaurant and Bar—Model "cave cuisine" blends old traditions with new flavors. The prehistoric cave-like setting features paintings on the walls reminiscent of Lascaux; candles and unique pottery abound. Midnight supper club beginning mid-October Thursdays through Saturdays 12-6 A.M. with live entertainment. 358 W. 23rd St. (620-4620). (M) AE, DC, DS, MC, V.

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at 6 and sails from 7 until 10. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.

Zio City—Pub grub and award-winning micro-brew to wash it down. Collegial—if collegiate—atmosphere. 3 W. 18th St. (366-6333). (I) AE, CB, DC, MC, V.



Object of Desire Relaxation Therapy

A Scroggino—loosely translated as "getting the monkey off your back"—is the newest Venetian import from Le Madri's chef, Gianni Scappin. Perfect for after dinner: vodka, that perennial Italian sparkler Prosecco, and lemon sorbet.

43rd-56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents brightens the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. 44th St. in the U.N. Plaza-Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.

Brasserie—Upbeat rendition of French-bistro classics 24 hours a day. Choose from the newly renovated dining area or grab a quick bite at the counter. 100 E. 53rd St. (751-4840). AE, MC, V.

Cafe Centro—A big, shiny brasserie-cum-cafe, there's inventive cooking going on here and the joint is as fun and good as non-expensive midtown gets. In the loud little cafe in the back, one of the best hamburgers in town. Closed Sunday. 200 Park Ave., at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.

Chiam Inn—Hong Kong-style Cantonese fare served in a spacious wood-paneled dining room. Be bold. The menu will reward you. 160 E. 48th St. (371-2323). (M) AE, DC, MC, V.

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. 46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.

La Cote Basque—The original owner, Henri Soule, gave the place cachet, and Truman Capote immortalized it in his wicked tale of life among Manhattan's thin-and-rich set. The menu is studded with French classics served amid a series of clubby, romantic rooms, painted with scenes from the Riviera. 5 E. 55th St. (688-6525). (E) AE, MC, V.

L'espinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The \$40 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. 2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.

Montebello—Shifting gears between neighborhood

dinners and business lunches, the room transports patrons from their bustling environs to Northern Italy. 120 E. 56th St. (753-1447). AE, CB, DC, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Over-size and proud of it. 1004 Second Ave., nr. 43rd St. (980-4131). (I-M) MC, TM, V.

Sinichashi-In—Midtown Japanese. But this one's elegant and soothing, with dramatic lighting. Don't wear mauve or you'll clash with the walls. 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. and 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.

Tatou—Gilded-plaster stytors, bubble-toting cherubs, jazz onstage, and good food—Creole-southern with New England twitches. The dinner crowd comes to rubberneck and dance. Monday-night talent showcase. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V.

Tropica—Always packed at lunch but squeeze in at the bar and order the salmon and in glass of tropical iced tea. The dining room serves the most imaginative seafood in town. 200 Park Ave., nr. 45th St. (687-6767). (M) AE, CB, DC, DS, MC, TM, V.

Tao Yang—Food from Beijing and Shanghai served in an opulent dining room. Aquariums abound so you can preview your dish before you order. 34 E. 51st St. (688-5447). (M) AE, CB, DC, DS, MC, TM, V.

43rd-56th Streets, West Side

Adrienne—The Art Nouveau elegance and lush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. 700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled, sitting-room-like lobby still holds many imaginations captive. 59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.

American Festival—Lunch inside this glamorized luncheonette with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours free parking after 5:30 P.M. Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.

Barbetta—Impressive and old-world, this theater-district favorite has space with a regal dining room and a romantic garden, serving Northern Italian food. 321 W. 46th St. (246-9171). (M) AE, CB, DC, DS, MC, TM, V.

Broadway Joe Steak House—Located in a townhouse on restaurant row, this steakhouse also serves seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your Ninas while you dine. 315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V.

Cafe Du Dore, Trois—This casual French bistro has all the hustle and bustle of its Parisian cousins. Good hearty regional food at moderate prices. 123 W. 44th St. (354-4148). (M) AE, CB, DC, DS, MC, V.

Charlotte—Offers a refuge from the hubbub and hustle of Times Square. A content American cuisine in a postmodern setting. 145 W. 44th St., in the Hotel Macklowe (789-7508). (M-E) AE, DC, MC, V.

CiteCite—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more

affordable grill next door. 120 W. 51st St. (956-7100/7262). (M-E) AE, CB, DC, DS, MC, V.

Cleopatra—In a word, belly dancers. Yes, this restaurant's night features not only Middle Eastern fare but tummy-jiggling goddesses as well. All brought to you in an Egyptian-style dining room. Live entertainment all evening long. 327 W. 44th (262-1111). (M) AE, DC, DS, MC, V.

Dick of Salt—Opinions vary but are always strong. Centrifuged, dependable Cantonese. 133 W. 47th St. (921-2424). (M) AE, DC, MC, V.

Frankie and Johnnie's—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that is Tom Selleck. 269 W. 45th. (997-9494). (M) AE, DC, MC, V.

Halcyon—Elegant setting and carefully presented food. Pre-theater dinner is a bargain. 151 W. 54th St., in the Runga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.

Jewel of India—A spicy bargain at Lunch. Mother of pearl and gold-leaf trimming give this room an elegant appeal. 15 W. 44th St. (869-5544). (E) AE, CB, DC, DS, MC, TM, V.

Koyote Kate's—A Tex-Mex restaurant complete with tables hand-painted with a Native American theme. Lots of steak and chops, pasta, and fresh seafood carts to a townswoman's crowd with a live band every night. 307 W. 47th St. (956-1091). (M) AE, DS, MC, V.

La Bonne Soupe—Still changing after all these years. It's always seemed like the bistro in *Lady and the Tramp*—checked tablecloths, onion soup, and crème caramel fall in love with. 48 W. 55th St. (586-7650). (I) AE, MC, V.

Langan's—American food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, DS, MC, V.

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated Northern Italian offerings and surroundings. 4 W. 49th St. (247-2993/2995). (E) AE, DC, MC, V.

Lutland—Reliable Italian in a romantic garden you won't be able to criticize when you go home there's no danger of a curtain raising or falling soon. 361 W. 46th St. (315-0980). (M) AE only.

La Veranda—Northern Italian food. Traditional music in the background.

A quiet place with two private rooms for parties. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.

La Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His seafood carpaccio used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. 155 W. 51st St. (489-1515). (E) AE, DC, MC, V.

L'Ermitage—Relaxing atmosphere with piano in a two-story brownstone serving French cuisine to a not-so-young clientele. 40 W. 56th St. (581-0777). (M-E) AE, DC, MC, V.

Les Prouesses—French Provencal cuisine. Cassoulet from Toulouse recommended as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (246-0044; 246-0373). (M) AE, CB, DC, DS, MC, V.

Le Rivage—Pre-theater bistro, reasonable price, efficient service, and satisfying fare. 340 W. 46th St. (765-7374). (M) AE, MC, V.

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Italian eatery rooted in the glorious fifties. 236 W. 56th St. (247-3491/3492). (M) AE, CB, DC, DS, MC, V.

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming. The food won't surprise you, but that is indeed the point: reliable and comforting. 250 W. 47th St. (575-1220). (M) AE, MC, V.

Rene Pajot—The rustic French food and service are circled and basted. 321 W. 51st St. (246-3023). (M) AE, DC, MC, V.

Restaurant Raphael—Chef Jean Michel Bergougnon redefines contemporary French country cuisine for the nineties in a chateaucal setting. Stenciled floor beams, the fireplace, and the outdoor rear garden set the tone for an intimate romantic dining experience or a business meal. Near MOMA. 33 W. 54th St. (582-8993). (E) AE, DC, MC, V.

Ruth's Chris Steak House—A steak cooked in butter is the centerpiece of this successful upscale chain's no-no-postcard match. The menu for an intimate Steak 'n' served in a series of connected, muted, and wood-paneled dining rooms. 148 W. 51st St. (245-9600). (E) AE, DC, MC, V.

Sant's—Solid Continental food served up pub-style in the heart of the theater district. 263 W. 45 St. (719-5416). (M) AE, MC, V.

Samplings—Cheerful, family-style dining for hotel guests and local business lunches. 1605 Broadway, at 49th St., in the Crown Plaza Hotel. (977-4000). (M) AE, CB, DC, DS, MC, V.

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and an eye on the Rockefeller Center skating rink in winter. The serving team does carpachios toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. Rockefeller Plaza, 19 W. 49th St. (724-9201). (E) AE, DC, MC, V.

Stano Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. 834 Seventh Ave., bet. 53rd and 54th Sts. (245-7850). (I) AE, MC, V.

Top of the Slices—A beautiful view and a restaurant to boot. Perched atop the office that houses Universal Pictures' offices, Central Park skating rink. 666 Fifth Ave., at 53rd St., 39th floor (757-6662). (M-E) AE, CB, DC, MC, V.

Trionfo—Good Italian food in a pleasant setting close to Broadway theaters. 224 W. 51st St. (262-6660). (M-E) AE, DC, MC, V.

Victor's Cafe 52—Until the inevitable fall, this is as close to Cuba as you can get—at least in this neighborhood. 236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

Caviateria—Right now! That was the cry from customers of this austere modernist undersea-egg-

Who says a pickup joint can't be obvious about its intent? At Jerry's, uphorns, these matchbooks appeared recently.

"It's a little more organized. I use them all the time." What's more, adds owner Jerry Joseph, "a lot more matchbooks are leaving the restaurant." Alone?

DAN LEVY



monger. So a cafe was built, and it now serves the impatient crowd a variety of Russian and American caviar and other adventurous fare (smoked wild boar) right out the premises. 502 Park Ave., 9th St. (759-7410). (M) AE, MC, V.

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. 200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, V.

Fantasia—A 1920s Central Park scene in the Ritz-Carlton Hotel (664-7709). (E) AE, CB, DC, MC, V.

Gauguin—White-hot scene. Tahitian theme park: living palm trees, recorded birdsong, and the artist's murals. Tropical Asian cuisine and casques of cleverly named knockout drops. The Plaza Hotel, Fifth Ave., at Central Park West (319-0400). (E) AE, CB, DC, MC, V.

Bar Bat—They crowd live-deep at the bar, talking one another, young melting-pot faces with briefcases and the curious come to eat. 311 W. 57th St. (307-7228). (M) AE, CB, DC, DS, MC, V.

The Tat—Veteran restaurateur Pedro Jo has made a bistro authentic enough to be mistaken for the real thing. 37 E. 60th St. (832-5500). (E) AE, CB, DC, DS, MC, V.

Le Train Bleu—A port in the retail storm. A French railroad dining car of old, with a view of the 59th Street Bridge. (M) Bloomingdale's, 6th floor, 1000 Third Ave., at 59th St. (705-2100). (M) AE, DC, MC, V.

La Voie d'Or—A proud tradition in the neighborhood, this bistro-style eatery hasn't changed in years, and almost everyone agrees that that's just fine. 129 E. 60th St. (838-8133). (M) AE, DS, MC, V.

Les Celebrities—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. 160 Central Park S. (484-5113). 29 AE, DS, MC, V.

Marche—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-MARCH). (E) AE, MC, V.

Peperoncino—Fast food for the very rich in an art-deco setting with carved frosted glass, intricately rimmed banquettes, and period bronzes—lean flappers with leaver wolfhounds. 182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.

Sao Domingos—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other serious restaurateur. His dining room is formal, and the food wonderful. 240 Central Park S. (265-5959). (E) AE, CB, DC, MC, V.

Shin's—Japanese food meets nouvelle cuisine at this mirror-walled restaurant. Sushi bar. Parker Meridian Hotel, Central Park S. (245-5000). (M) AE, DC, DS, MC, TM, V.

Above 60th Street, East Side

Alexis—Provencal food delivered in a joy dining room. Look up and you'll see what's written in the stars: The ceiling features a painting of the astrological signs. 140 E. 63rd St., in the Barbizon Hotel (838-5700). (M) AE, MC, V.

The Boat House Cafe—Rent a rowboat or ride the Venetian gondola before or after dining at this gloriously mirrored dining room. This is the best of Italian food only found in America, some of it pretty good. There's a new menu for grazers at the waterside bar. Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.

Bosco—Homemade pasta and hearty sauces in these maroon-walled dual dining rooms. The ground floor is for happenings; travel to the upstairs dining room with something important to say. 1049 Lexington Ave., bet. 74th and 75th Sts. (535-8400). (M) AE, CB, DC, DS, MC, TM, V.

Cafe Crocodile—A French Mediterranean bistro with dishes from Provence to Morocco. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. 354 E. 74th St. (249-6619). (M) AE.

Cafe Nostalgia—Italian-American fare and a people-watcher's paradise. Don't settle for less than the front row. 768 Madison Ave., bet. 65th and 66th Sts. (717-5633). (M) AE, MC, V.

Campagna—Country-style Italian fare for the neighborhood, the whole neighborhood. 1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.

Ci Vediamo—Almost like two restaurants in one, this northern Italian restaurant has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. 1431 Third Ave. (650-0850). (M) AE only.

Desiderio—Feels French and tastes French; in this restaurant-pasture, turf, that's good enough to draw a crowd. 50 E. 86th St. (249-6300). (M) AE, MC, V.

Ferrier—Neighborhood hot spot. People-watching, but be prepared to get what you give at this bistro. 29 E. 65th St. (772-9000). (M) AE, DC, DS, MC, V.

Girasole—Regional Italian food. Elegant, medium-size space with private rooms upstairs. Wood floors with girasoles (sunflowers to you, bub) throughout. A neighborhood haunt for the subdued set. 151 E. 82nd St. (772-6690). (M) AE

Lusardi's—Good pasta and risottos make this Italian spot a trusted local favorite. People keep coming because it's both comfortable and elegant. 1494

NAME:

PHONE NO.

Second Ave., at 77th St. (249-2020). (M) AE, DC, MC, V.

Mad Hatter—A landmark American pub divided into enough spaces to suit almost any mood. 1485 Second Ave., bet. 77th and 78th Sts. (628-4917). (M) AE, MC, TM, V.

Mark's—Decked out like an English library with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.

Marx Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." (I) 1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.

Multiholland Drive Cafe—The pulsing throng gathers to feed selves and egos. As always, be safe with savory salads, sandwiches, and sultry singles. 1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local haute boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. 840 Madison Ave., at 69th St. (439-4835). (E) AE, CB, DC, MC, V.

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly lower cholesterol—poached salmon, say, or the lemon chicken—but this isn't a place to watch your waistline. Seriously, 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

Sol & Polve—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. 853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.

Sign of the Dove—Because the room is lush and romantic, this restaurant was sometimes overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out an eclectic cuisine that draws from influences all over the world. The prix fixe menu is a good way to test D'Amico's talents. 1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.

Tony's Di Napoli—"Family style" means big. Be prepared to loosen your belt a notch or two after feasting on some serious Italian. Bring a family that likes to eat. 1606 Second Ave., at 63rd St. (861-8686). (M) AE, DC, MC, V.

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. 17 E. 71st St., in Madison Ave. (447-9827). (I) AE, CB, DC, MC, V.

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian. 584 Columbus Ave., nr. 88th St. (877-2267). (M) AE only.

Cafe des Artistes—A snarling run, wonderfully romantic bistro with its frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-AE) AE, CB, DC, MC, V.

Cafe Luxembourg—After all these years, the joint still looks smart and sexy and gets a good-looking Upper West Side crowd. The fare's upscale bistro. Perfect before or after the cultural going-on-at Lincoln Center—200 W. 70th St. (873-7411).

Installation Where Is Malaysia?

Malaysia is a hodgepodge of cultures," explains Zafarina Idris, a beautiful, real-life princess and partner, with club promoter John Horn, in Richard **Picasso's 3 Degrees North**. "The cooking has many influences: The Dutch introduced peanuts; the Chinese brought their techniques; and mild curries and other spices came from India. And in traditional cooking, we use the whole animal: head, feet, tendons. Everything. We are very environmental. It's cultural," she explains. "We had some communication problems about that,"

Picasso—very dapper, very French—says of **Pik, Cheemool Yim, and Leong Lo** who run the kitchen. They are traditional Malay restaurant veterans by way of Amherst, Massachusetts, and Flushing, Queens.

"I have many Malaysian friends here," says Idris, a recent arrival to the city. "I want them to feel comfortable. It's subtle here. It's not like Disneyland."

Picasso, whose tender palate kept the more outlandish off from reaching the table at this casual South Seas redoubt, says he has wanted to open an Asian restaurant for a while. In June, he shut the doors of his popular **Cafe** after four years because he was ready for a change. "Many customers were unhappy," says Picasso, drawing on his fourth cigarette, "but it is best to quit when you are winning. If I want French, I know where to get it."

MANNY HOWARD

(M-AE) AE, CB, DC, MC, V.

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. 2286 Broadway, at 82nd St. (873-6052). (I-M) MC, TM, V.

Finlin Edibles—Another homey spot from the Vince & Eddie guys, with live-fish tanks. Not all the grilled fish is as spectacular as the impressive cioppino for two. Patio dining. 73 W. 71st St. (874-3474). (M) AE, AE, CB, DC, DS, MC, V.

Fujiyama Mama—Look up "fine cuisine" in the Yuppie Handbook and you'll find this spot listed as No. 1. Good sushi, funky décor, and a D.J. make this Japanese restaurant a local favorite among Upper West Siders. 467 Columbus Ave., bet. 82nd and 83rd Sts. (769-1144). (M) AE.

Human Park—A standard Chinese joint on the Upper West Side, but when you have the craving, get your fix here. 235 Columbus Ave., bet. 70th and 71st Sts. (724-4411). (I) AE, CB, DC, MC, V.

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning décor has been

described as "Dali meets Disney" and is based on musical movements. Late-night jazz and Sunday-brunch specials make it a welcome complement to Lincoln Center. 44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.

Main Street—American comfort food, and lots of it. 446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, MC, V.

Picholine—Mediterranean-style French food near Lincoln Center. The fabric-covered walls add to the cozy feel of this charming spot. 35 W. 64th St. (724-8585). (M) AE, DC, MC, V.

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. 916 Eighth Ave. (489-5237). (M) AE, DC, MC, V.

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. 12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.

Sylvia's—A staple of the neighborhood with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) No credit cards.

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the ham-and-sausage short for. Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (S)

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E)

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. 1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.

Queens

Water's Edge—44th Drive at the East River. East River views. Floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. Complimentary ferry leaves from Manhattan Tues.-Sat. 6-11 p.m. (718-482-0033). (E) AE, CB, DC, MC, V.

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Pink-plastic-covered tablecloths detract from the serviceable chicken and rice and seafood gumbo. Try these accompanied by sweet and garlicky plantains. 1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.

Basketball...Bobbitt...Bibelots by Cher

John Leonard's TV Notes

The Dark Side of David Hasselhoff: Little does Michael Gross suspect, now that he's a good guy again, taking his two children off on spring break to a cabin in the Alaskan mountains for some R & R after a painful divorce, that David Hasselhoff, fresh from Siberia, where he stole some jewels and killed some people, will crash a small plane into a nearby snowbank, causing an *Avalanche* (Tuesday, November 1; 8 to 10 P.M.; Fox), after which David foams at the mouth and the kids are hysterical and Michael reconsiders his commitment to nonviolence. Instead of Pro Football: Sherrilyn Fenn and Jamey Sheridan are much more romantic in *Spring Awakening* (Sunday, November 6; 4 to 6 P.M.; CBS) than Willa Cather's lovers ever were in "Resurrection," her story about failing economies and filtering emotions at the turn of the century, from which they've spun some cotton-candy beaked with ashes.

Frances Hodgson Burnett Redux: Even a feature-length animated-cartoon version of *The Secret Garden* (Saturday, November 5; 11:30 A.M. to 1 P.M.; ABC)—with Annndi McAfee as Mary, and with Honor Blackman, Glynn Johns, Victor Spinetti, and Derek Jacobi as supporting voices, delivering themselves of passable songs by Harriet Schock and Misha Segal—that gives short shrift to the noble Dickon is still a can't-miss entertainment, with such surefire Little People-pleasing ingredients as dead parents, murderous housekeepers, and, of course, a cat.

Bluebloods to Di For: Everything you no longer want to know about the erstwhile Saxe-Coburg-Gothas will be reported deadpan in *The Windsors* (Mondays, November 7 and 14; 9 to 11 P.M.; Channel 13), from King George V in 1917 ("I may be uninspired, but I'm damned if I'm an alien"), to Prince Charles the day before yesterday (I never loved her, anyway: So there!). With Dame Barbara Cartland, who ought to give it a rest; and Peter Townsend, who should consider himself lucky; and Lord Martin Charteris, who is unkind to my personal favorite, Fergie, and needs to have his pursed lips stitched into a sow's ear.

Where Have You Gone, Steven Spielberg? The big new sci-fi series from Amblin, *Earth 2* (Sundays, supposedly starting November 6; 7 to 8 P.M.; NBC), was not available for preview by prestime, probably for the same reason the previous big new sci-fi series from the same folks, *SeaQuest DV*, wasn't available last fall: FX problems and a set in shambles. On our own, we will have to imagine Debrah Farentino on Mars.

Radio Highlights

Talk

"Fear on the Inside: Diary of Domestic Violence"—In this edition of "Soundprint," producer Dan Collison focuses on "Anna," a woman in Chicago. The documentary begins three days after Anna's estranged husband has threatened to kill her and their baby at gunpoint. Excerpts from an audio journal she kept are included. 11/7 at 7:30,

(WFUV, 90.7 FM). "Teen Talk Radio"—Wheelchair-bound youth victimized by gunfire discuss their experiences as members of POWER (People Opening the World's Eyes to Reality) on WNYE's series written, produced, and hosted by students in the city's alternative public high schools. Joining the members of POWER on the show are Fernando Mateo of Toys for Guns; John O'Brien of the Department of Alcohol, Tobacco, and Firearms; inmates at the Bayview Women's Correctional Facility; and other high-school students. 11/2 at 3 (WNYE, 91.5 FM).

New Letters on the Air—No literary craft at work today has the stature of Lionel Trilling, Edmund Wilson, or Van Wyck Brooks, but there are plenty of reviewers trying mightily to get themselves compared to these greats. Sven Birkerts is one of them, and he will speak on "his concerns with the effect electronic culture is having on reading." He'll also read from his new book, *The Gutenberg Elegies*, and share his thoughts on what less reading does

Object of Desire Can It Be Returned?

Cher's the first to admit that she likes things of value—"i.e., Notre Dame, Pyramids, etc." After all, great stuff "takes generations to complete." This helmet-cum-candle stand—available for \$170 from her new mail-order catalogue—requires only minimal assembly.

to the individual's "propensity to introspection and meditation." 11/4 at 7:30 (WFUV, 90.7 FM).

Music

City Folk/Folk Corners—This week's lineup of all-day specials. 11/1: Postmodern country meets swing meets gospel guy, Lyle Lovett. 11/2: The songs of k. d. lang. 11/4: "From Byrds to Flying Burritos," a tribute to the inventor of country rock, Gram Parsons. 11/7: "Turbulent Indigo," highlighting the prolific career of Joni Mitchell. 11/8: Slide-guitar blues and ballads of Bonnie Raitt. Weekdays, 6:30 a.m. to 6 and 8 to 11 (WFUV, 90.7 FM).

Symphony Hall—11/1: Quilter's *Where the Rainbow Ends Suite*, Schubert's *Symphony No. 1* in B-flat. 11/2: Schubert's *Symphony No. 8* in b ("Unfinished"), Respighi's *The Pines of Rome*. 11/3: Dvorák's *Czech Suite*, Delius's *Cello Con-*



certo. 11/4: Handel's *Concerto Grosso* in F, Dvorák's *Symphony No. 7* in d. 11/7: Corelli's *Concerto Grosso* in F, Chausson's *Symphony in B-flat*. WQXR at 8. Sunday Night Opera House—Wagner's *Das Rheingold*. This presentation offers a new production of *The Ring of the Nibelung* from Germany's celebrated Bayreuth Festival. Directed by Alfred Kirchner and conducted by James Levine, featuring John Tomlinson, Hanna Schwarz, Siegfried Jerusalem, Birgitte Svendsen, and Manfred Jung. 11/6 at 8 (WQXR, 96.3 FM).

"Off the Record"—Mary Turner examines the career of John Mellencamp, mixing his music with personal interviews. 11/5 at 6 a.m. (WXXR, 92.3 FM).

"Idiot's Delight"—Vin Scelsa spends this Sunday night (8 to 2 a.m.) highlighting the career of Robbie Robertson. (WXXR, 92.3 FM).

"An Hour With the New York Philharmonic"—Selections from the orchestra's recent concerts are scheduled, along with comments from its music director, Kurt Masur. 11/6 at 2 (WQXR, 96.3 FM).

Recorded Music

The Go-Go's Return to the Valley of the Go-Go's (1985)—Some of their dark side have circulated through zines and mail-order video for years; the X-rated hotel shenanigans, the lead singer's tenure with the Germs, the scarf bands—now all documented in two CDs and a 22-page booklet. Of course, when we're talking the Go-Go's, even the darkest moments don't have much to worry Pat Smith. Photos of a bleach-haired, chimpanzee-checked Carlie Hegerberg, Were the Go-Go's not girls? Not exactly.

Were the Go-Go's hard-living documentarians of L.A.'s underbelly? Uh . . . yeah. Still, these 36 tracks are a good crash course for their reunion tour, and the shots with Rick James and John Belushi leave some possibilities for a fertile imagination.

Lucas Lacanecris (Big Beat)—Divine Syster, Justin Warfield, and other rappers you never heard of



have already put Zen head trips with jazzy world-hop and quickly disappeared. What keeps this Copenhagen-born Russian-Jewish-American whiteboy out of the multiculti cutout bin is genuine hip-hop skills (a streetwise flow, a voice like Q-Tip) and a fresh, freestyle way with his globe- and epoch-roasting beats. Soundscapes run from hard funk to big band swing as effortlessly as the polylingual "Spin the Globe" trots from France to Spain to Japan, hosting MCs from each country on the way. As he says in the jump-blues ragga beat-box hit "Lucas With the Lid Off," "whatever bubbles up, I see it. And Lucas is ready to throw it in the mix and freak it."

Hugo Weisgall Six Characters in Search of an Opera (New World)—When the City Opera celebrated its fiftieth anniversary last year, this composer's newly commissioned work *Either* was the undisputed hit of the three-day festival. Now comes a recording of what's probably the octogenarian's masterwork, a subversive and quite moving opera based on Luigi Pirandello's existentialist play. Probably America's leading opera composer, Weisgall writes with a severe Central European atonality that still manages to be fairly accessible, even melodic. *Six Characters* add a mind-bending narrative: The protagonists wander into a rehearsal of an opera based on their own lives. As they grapple with the simulacra, plenty of grim insights and clever operatic allusions unfold. This live performance by Chicago's Lyric Opera Center for American Artists was recorded in 1990 at Chicago's Civic Theatre, 29 years after the opera's debut.

George Jones The Essential George Jones (Epic/Legacy)—Heartache is never bleaker nor more beautiful than when filtered through Jones's indelible voice. He's already been packaged and repackaged to the point of hopeless confusion; now there are two more two-CD releases of old material—and a new album of duets, *The Bradley Barn Sessions*, which pairs the Texan with everyone from Trisha Yearwood to Keith Richards. Pretty good, but Keith's no Tammy Wynette. **George Jones's George Jones—Cap of Longhorns**, 51 songs recorded from 1954–1962, is raw whiskey-soaked eloquence. **Essential** overviews Mercury's best honky-tonk, then traces Jones through his slick Nashville-cat period; this set, with 44 hits from 1955–1988, has a slight edge—much of it chronicles Jones winning, then losing, then pinning, then devastating over Wynette (strangely, it omits the stewing "I'll Just Take It Out in Love"). Both collections duplicate cuts from Rhino's stunning 1991 *Best of George Jones*, but that was a mere single CD.

The Written Word

Readings

"A Writers Harvest Benefit"—Walt Whitman did not quite agree with the view that New York is a

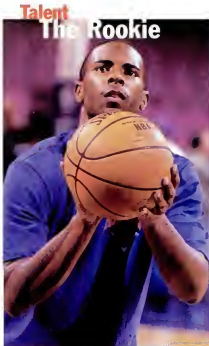
wholly magnificent city for writing and writers—he thought it "a good market for the harvest but a bad place for farming." All the unpublished poets in Iowa City would dispute the former, and anyone who has sat in a dark theater watching Woody Allen's writer friends—or Holly Golightly's writer lover—would doubt the latter (Manhattan—frollicking with Woody Allen or Holly Golightly now passing for "research," if not for actual writing). Perhaps the only unexceptionable literary suggestion about that New York is that there is no more rewarding place to practice author worship. Fans of say, Paul Auster, could have spent September trotting across the park to watch him read first in one independent bookstore and then in another. Don DeLillo, however, has been harder to get. The people at Limbo Cafe claim his appearance there on 11/2 at 7 will be only the fourth public reading of his career. He'll be reading from his unpublished work in-progress; National Book Award finalist Amy Bloom will also be reading; and proceeds from the evening will benefit God's Love We Deliver, 47 Ave. A, at 3rd St. (477-5271); tickets are \$25, and seating is limited.

Shakespeare & Co.—William Hjortsberg reads from *Nevermore* on 11/4 at 7:30; Jim Mayer and Jill Abramson read from *Strange Justice: The Selling of Clarence Thomas* on 11/7 at 7:30. Both readings are free and take place at the uptown store, 225 Broadway, at 81st St. (\$80-7800).

Books & Co.—Ann Lauterbach reads from *And, for Example: Poems* on 11/1 at 7:30; Fran Lebowitz reads from her new children's book on 11/6 at 4:30. Madison Ave., at 74th St. (737-1450). Free.

Barnes & Noble—Lizette Latta brings an afternoon of poetry and jazz to the Chelsea Barnes & Noble on 11/5 at 3. Words and music will be provided by Ramola Dhammaraj, James R. Himselbach, and Jim Nicotia. 675 Sixth Ave. (call *Lizette Latta* at 260-5532 for more information); free.

Poetry Project—Fiction writer, performance artist, and poet Jessica Hagedorn and writer and "theater artist" Mark Anderson appear on 11/2 at 8. An open reading takes place on 11/7; sign-up is at



Heisman Trophy winner and basketball rookie **Charlie Ward** joins the Knicks as they kick off their season in Boston this week.

7:30. St. Mark's Church, 131 E. 10th St. (674-0910); \$6.
52nd St. Y (at Lexington Ave., 996-1100): Nadine Gordimer reads on 11/7 at 8; sold out.

Lectures

Metropolitan Opera Guild—"An Evening With Reginald Resnik." George Jelinek talks to the living opera legend about her years with the Met and considers her roles as soprano, mezzo-soprano, stage director, teacher, and coach on 11/2 at 8. St. Peter's Church, 619 Lexington Ave., at 54th St. (769-7028); \$11...
Cavallina Rusticana/Pagliacci—"Writer and broadcaster Bridget Paolucci discusses the Mascagni and Leoncavallo operas, which are traditionally performed together, 11/5 at 11:45 a.m. at the Kaplan Penthouse, 10th floor, Roosevelt Building, 70 Lincoln Center Plaza (769-7028); \$8."

"Tete a Tete"—Henri Bendel and the New York Times are presenting this lecture series meant to evoke "the Algonquin Round Table, the elegant salons of Paris in the twenties, the early-fifties coffee-house counterculture" (presumably not simultaneously). Lectures are at 6:30 at Bendel's, 712 Fifth Ave. shop; you must reserve. Call 704-7475 for a schedule of speakers.

Etcetera Exhibitions

"Madness in America"—Put in an artistic context and kept from a precise definition, madness strikes the afflicted as almost auspicious: Anne Sexton told her husband that she suddenly couldn't figure out how to bake a potato, but she suddenly could turn out poetry that impressed the Pulitzer committee. Theodore Dreiser, pronounced a "neuroasthenic" and prescribed drugs after a nervous breakdown, went on to write *An American Tragedy*. Robert Schumann's biographer called the composer "one of those hallucinated spirits, ripe for an early death." This interdisciplinary traveling exhibition (subtitled "Cultural and Medical Perceptions of Mental Illness Before 1914") stops at the New York Academy

Preview

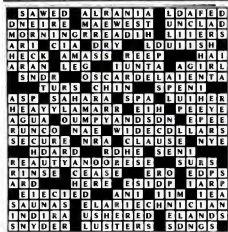
The Miracle's on 42nd Street

Could it be that **John Wayne Bobbitt** is actually clever? Ex-fuck Paul Erickson claimed his client suffered from "severe attention-deficit disorder" and that he was "probably borderline retarded in terms of IQ." Bobbitt now seems to be doing just fine, a man who makes every one of his fifteen minutes count. First, there's his pornographic video, *John Wayne Bobbitt Uncut*, which sold 40,000 copies two weeks after its release and is No. 1 on the *Adult Video News* chart. Second, Bobbitt has reinvented himself through video. He is not, it turns out, an alcoholic, wife-beating lout but, according to *Uncut's* authors, a sweet guy with a playful predisposition for strip joints and women with astonishingly large breasts. And last of all, John Wayne has become a sophisticated player in the P.R. game, as a recent interview with *New York* attests. On the success of *Uncut*: "It may fall off for a while but it will surely pick up again...you know how it is." On acting: "What Bruce Willis does is easy...regular acting is easy...sex scenes take a higher level of maturity." On his director and co-star Ron Jeremy: "He's not very good doing the scenes; he looks like an old director—about time for him to quit...none of the girls want to have sex with him."

NORMAN VANAMEE



Solutions to last week's puzzles



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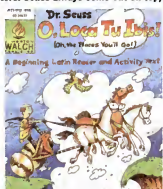
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In Print Seuss in Toga

Nonsense! Or, rather, *Nugae!* exclaims Leone Roselle whenever one tells her Latin is a dead language. (*Nugae*, for those non-classicists among us, is feminine, always plural, and means "What utter foolishness.") "It was," notes Roselle, a Latin-Greek-and-many-other-dead-and-living-languages scholar, "one of Plautus' favorite expressions." For the past year, Roselle, ex-head of languages (including Chinese, Russian, and Japanese) at Mamaroneck High School, has been translating Dr. Seuss's best-seller *Oh, the Places You'll Go!* into Latin. "Every year, I would ask students to name favorite writers. Seuss always come out on top,"

says Roselle, whose translation and accompanying teacher's guide, *O, Loca Tu Hibi!*, have just been published by J. Weston Welch of Portland, Maine. "I've tried out Seuss as early as the third grade," says Roselle, "and kids always love it. I would argue that even if the student knows absolute-



ly no Latin, with the teacher's guide, anyone can get through the book and have fun." For Roselle, the fun came in translating Seussian idiom into classical Latin. "For example," asks the amazing Seuss scholar, "how do you go about saying 'My Heavens! In Latin?' And just how do you say 'Me Hercules!, of course.'"

RICHARD DAVID STORY

of Sciences and the New York Academy of Medicine between 11/4 and 12/30, and it focuses on the medical and social issues of madness as well as the artistic aspects. The exhibition is organized around a central question: *Assuming that views of insanity are linked with views of both sanity and humanity in general, what do the concepts and treatment of madness during this formative period in American history reveal about the nature of American society?* The Academy of Sciences (2 E. 63rd St.) presents most of the fine arts, the Academy of Medicine (1216 Fifth Ave., at 103rd St.) most of the medical material. Both are open daily from 9 to 5. Call 838-0230, ext. 230, for further information.

"**Halo Again! Recycling for the Real World**"—The first major exhibition of products made from recycled and reused materials, this show features more than 250 works by designers, artists, and manufacturers. Couture dresses (made from plastic garbage bags), thermal underwear (made from fiber derived from recycled soda bottles), and a stole (made of shredded U.S. currency) are among the wide range of items on display at the Museum of the Fashion Institute of Technology through January 7, 1995. This is also the place to go if you see no distinction between recycling and reusing and no point in pursuing the subtleties of post-consumer waste: The organizers have made an exhibition that is lucid and interesting even for people who think environmentalists are little Stalinists forever identifying a new cause for general fry. 27 W. 27th St. (760-7760). Tues. through Fri. from noon to 8, Sat. from 10 a.m. to 5; free.

Tours

Manhattan Memories: The Jewish Lower East Side—Labor historian Harriet David Kram takes you to

see the Jewish Forward building (and its competitor on the same street, *Der Tog* and the *Algemeiner Journal*), the Eldridge Street Synagogue, the Henry Street Settlement, the Al Smith houses, modern-day sweatshops, and a stop on the Underground Railroad on 11/5 at 2. Learn about the 1909 uprising, the not-quite-philanthropic origins of the Educational Alliance, the tainted-milk scandal, the first and only early friends of the Jewish labor movement (they were non-Jewish German socialists), and old-law and new-law tenements. Taste Bialystok bagels baked before your eyes and Gus's pickles. Call 628-9517 for meeting place and reservations; the tour is \$10 and is limited to 20 people.

Big Onion Tours—"I'll Never Go There Anymore: The Borescry." See the most infamous street in New York City history. Discover Big Tim Sullivan's headquarters, P.T. Barnum's Circus, McGuirk's Suicide Hall, and various theaters, dance halls, and saloons (11/5 at 1). "A Multi-Ethnic Eating Tour." Enjoy the gastronomic delights of the Jewish East Side, Chinatown, and Little Italy (11/6 at noon). Call 439-1090 for meeting places and further information. Tours are \$9.

Sports

Football

The Jets seek to reignite their offense and recapture the optimism they generated after stomping the Bills in their season opener at Buffalo. Since then, it's been sevens over lackluster teams without the benefit of a completely healthy team leader: Boomer Esiason. Nonetheless, in striking distance of the division's first-place slot, a win against Buffalo, on 11/6 at 4, could quell the naysayers and, more important, squash Jim Kelly's shamelessly masochistic Drive for Five in '95. Giants Stadium, E. Rutherford, N.J. (516-538-7200).

Basketball

The Knicks, in their first home stand against the still-rebuilding Lakers on 11/8 at 7:30, hope to have as many players in uniform as they do in their big, and-tall Sunday best. Will Ewing's knees be better? Will Charles's toe have healed? Will Bonner be a Doc in the back of the ring? Will Charles's toe have healed? Starks and Nick Van Exel.

Steps

At 8 a.m., 11/5, the New York Marathon will be run—for the first time—without founder Fred Lebow. All that can be predicted about this sanguine affair is that the first person to cross the finish line in Central Park will probably be an out-of-town.

C O E

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Seven Skating Dwarfs

Children's Events

"Snow White and the Seven Dwarfs"—Characters seem to step out of the animated movie onto ice at Madison Square Garden. (Later this month the show moves to Nassau Coliseum and the Byrne Meadowlands Arena.) In familiar Walt Disney's World on Ice-style, the story follows the movie and score closely. For ages 3 to 8. 11/2 through 11/6. (A performance in Spanish is 11/4 at 7.) For complete New York-area schedule information and tickets, call 465-6800. ●

Break a Leg!—"The basics of auditioning" at City Lights coaches sixth- through twelfth-grade kids on how to land a part in a play. 11/6 at 2. 130 W. 50th St. (262-0200). \$10. ●

One-Ring Circus—An enormous soft Mummenschanz boulder rolls right over Big Apple Circus's grandma in a wonderful collaborative show by the two performance groups that's officially (and literally) under Big Apple's circus tent. For ages 3 and up. Tent is pitched at Danross Park, adjacent to Lincoln Center through January 8. (Information 268-0055; tickets 307-4100). Tickets are \$10 to \$48.50. ●

"The Night Kitchen"—"So Sue Me" is a Buster Keaton-style comedy about six construction workers atop a New York City skyscraper. "It's Alive" follows a group of children who trick-or-treat at the house of a mad scientist. Both are by Maurice Sendak and Arthur Yorink's new national theater company for children, performing now for the first time ever in New York City. (Shows feature sound effects with no dialogue.) For ages 3 and up. Tribeca Performing Arts Center, 199 Chambers St. For a complete schedule of shows through 11/6, call 346-8510. Tickets \$15. ●

A Stitch in Time—Costumed Rose Fox demonstrates medieval embroidery techniques as she plays *Mabel of Barry St. Edmunds: Embroidress to the King*, at the Cloisters. Children get a chance to look at medieval sewing and get out their own needles and threads. For ages 4 to 12. 11/5 at 1. Meet in the Main Hall, Fort Tryon Park, Margaret Corbin Drive (923-3700 ext. 126). Free for children under 12; suggested admission for adults \$7. ●

For My Collection—All stamp collectors can get their own prized stamps appraised, but only children can pick up free albums and starter kits at the "Postage Stamp Mega-Event" at Madison Square Garden. 11/3 (noon to 8), 11/4 (10 to 6), 11/5 (10 to 6), and 11/6 (10 to 4). 2 Penn Plaza (616-759-7040). ●

Lepidoptology—Each child gets a caterpillar to take home at the Brooklyn Botanic Garden's Butterfly workshop 11/6 at 1. Children ages 5 to 12 make suitable digs for caterpillars at the workshop, and receive explicit instructions to keep their eyes peeled for development. Education Building, 1000 Washington Ave., betw. Eastern Parkway and Empire Blvd., Brooklyn (718-622-4433 ext. 216). \$10 per child. Register. ●

Science Experiments—

Chemistry professor Patricia Ann Redden's annual "Chemistry for Kids" is a demonstration of some dramatic chemical changes followed by a chance for children to conduct experiments themselves, under close adult supervision. Junior-chemist certificates will be given out to kids who complete the lab session. For ages 5 to 12. 11/5 at 11 A.M., 1, and 3. American Museum of Natural History, Central Park West at 79th (769-5606). \$10. Reserve. ●

"Pierrot & Proust"—Ballerina meets clown; the story is elegantly told in ballet, mime, jazz, and, acting. (Part of the First New York Family Theatre Festival.) Weekends through 12/24 at 1. The Ballroom, 253 W. 28th St (371-6695). \$10; adults \$20. ●

Let's Dance—The Rehearsal, Donald Byrd/The Group's first-ever performance for children is a story-ballet that takes a bemused look at how dancers prepare for a performance. For ages 5, 11/5 at 11 A.M., Symphony Space, 2537 Broadway at 95th St. (864-5400). \$1; adults \$3. ●

"Curious George"—The monkey whose curiosity always leads him astray gets covered in spaghetti and travels to Mars in this Theatreworks/USA



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Preview Fads Forecast

Don't know a POG champion from a Gak accessory? A primer, seven weeks before Christmas, on upcoming twists, flips, and glops in the un-wholesome stuff kids gotta have:



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My Hairiest Adventure, 26th title in gross-out series due out in November. Plotline: Kids slather selves with instant and sprout real hair instead of fake tans.



Gak

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Pogs

Mega-POG milk-cap manufacturer set to launch search for best POG players in all age groups. Big prizes might just get adults pitching, flipping, and slamming.



musical production. 11/5, 11/6 at 12:30. 2162 Broadway, at 76th St (677-5959). \$17.

"Romeo and Juliet"—Shakespeare's play about star-crossed lovers performed by the Chekhov Theatre Ensemble. Afterwards, children can ask questions of the cast and designers. For ages 6 to 18. 11/4 at 10:15 A.M. P.S. 75, 95th and West End Ave. (718-832-3630). Reserve. ●

"The Sound of Music"—The stage will be alive with the sound of music in the New York Youth Theater and the Looking Glass Theatre's performance. For over-fives. Thursdays and Fridays at 8, Saturdays at 2 and 8, Sundays 3, 12/18. 422 W. 57th St. (315-1737). Tickets \$10 (Thurs., children under 12 \$5.)

Fabric of Life—Families can try their hands at printing Nitchak, a textile first made exclusively for royalty centuries ago in the Kuba Kingdom of Zaire. Learn also about how Nitchak is worn today. For ages 5 and up. 11/5 at 1. Museum of African Art, 593 Broadway, at Prince (966-1313). Free with museum admission: \$2 children, \$4 adults. ●

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Open Heart, Inquiring Mind—Tall and energetic Jewish dentist, 39, with bantering wit and adventuresome spirit. Enjoys most sports, country jumps, city stridings and the arts. Seeks a sharp, outgoing, vivacious, nonsmoking woman to share it all. Photo appreciated. 3440/2.

LI Youthful 40s—In mind, body and spirit. Trim, handsome, traditional values, dark hair, president small company, unpretentious, regular guy, comfortable in Brooks Brothers or jeans - preferring. Enjoy family time, fine dining, boating, tropical places and just sharing with someone special. Looking for one lifetime best friend, 33 plus, thin, youthful, naturally attractive, great legs and personality, with direction, stability and some degree of innocence left. Brief note, phone and photo necessary. Thanks. 3496/2.

Sweetheart Needed—For happy, pretty, professional banker, 34, slim, 5'9", great legs. Loves working out, entertaining, movies to opera. Seeks handsome, successful, Catholic male, 30s, witty, traditional values. Note/photo please. 3398/2.

Younger, Matured, Handsome Man—Seeks older, matured, slim, pretty woman. I'm single, Jewish, 6', slim, athletic, great sense of humor and 33. Enjoys laughing, good conversation and closeness with someone special. POB 523, NYC 10150.

Bright And Youthful—Jewish professional man, 39, fun-loving yet down-to-earth, affectionate, kind and sensitive, 5'11", slim. Seeking a warmhearted, pretty and charming lady, under 35, witty, vibrant, tall and slim, for a passionate and caring relationship. Note/photo/photo, please. 3430/2.

You'll Probably Laugh—Jewish lawyer (a rarity in NY), 34, 6', 180 lb male, creative, kind, musical, balding (not by choice) yet still really attractive (in here, who isn't?), understated and at my best in crowds of two and fewer - seeks smart, talented, articulate, insightful, quietly exceptional woman, smoke-free and without pretense. Detailed letter/photo helpful (especially if you). 3382/2.

A Family Life—Divorced dad of precious 2-year-old boy is determined to learn, love and father again. 43, self-made, successful attorney, primarily a home-body, who prefers cooking, long walks, kids, weekend trips and movies, not exotic travel or nightlife. Seeks life-partner, non-princess, nonsmoker, 32-38, who appreciates (and offers) devotion, honesty, spirituality, fidelity, for Jewish family and home. Photo, phone, note, please. 3449/2.

Let's Go Skiing And Fall In Love!—If "St. Moritz, Aspen, Deer Valley, Courchevel" sound familiar to you, and if you are a Jewish female about 40, and are able and love to travel, please hurry and send me a short note and a recent photo. 3421/2.

Found One Glass Slipper—By tall, dark, handsome, intelligent, gallant gentleman, 33, of excellent emotional, physical, financial condition, hoping owner is intelligent, attractive, slim, graceful lady, seeking storybook romance. If shoe or description fits, why not try an old-fashioned romance for size. A daring beginning will lead to happy ending. 3512/2.

Natural Blond Beauty—Seeks athletic gentleman over 40 who also loves M's, Mozart, Modigliani and Manhattan. Sense of humor a plus. 3456/2.

Attractive Black Female—Professional, 27, warm, romantic, intelligent - seeks tall, handsome, athletic, creative black male professional, 28-35, with a playful spirit, to share my passion for the Knicks, tennis, travel, theater and fine dining. 3433/2.

City/Country Woman—Loving, kind, vivacious, happy, adventurous, very athletic. Enjoys successful music career, wilderness adventure, world travel and in between, a cozy home. Are you the man (under 50) to share laughter, integrity, old-fashioned values, a supportive environment for personal growth in both love/friendship. I'm 39, pretty, petite and non-religious. No photo, just sincere note please. 3482/2.

If I Were Stranded—On the proverbial desert island I'd take Mozart's symphonies, Wordsworth's poems, the Theatrical Ideal, my endearing ally cat, and a 5-ton. What would you bring? Uncommon widow, under West Side, seeks 40+ male soul mate for romance, kindness, tenderness, respect - and offers same. Please note/photo, please. 3325/2.

Don't Miss Out On Me—Sophisticated, classy, sensitive, sincere, self-assured woman, attractive inside and out, bubbly personality, with a zest for life and prosperity to spoil myself. Energetic, spunky, vivacious yet warm, tender and caring. Looking for same in man, one who's not afraid to love and be loved. 45-60. Bio/photo a must. 3409/2.

LI, North Shore—Female with varied interests, seeks male, 36 plus. 3447/2.

A Big Hard Drive Isn't Required—To run my software, just a compatible operating system with the major bugs worked out. Elegant, well-designed, intuitive, single white female seeks operator under 45. No pocket protectors. 3437/2.

We Accept—That the other doesn't always sing on key because somehow together we sing in sweet harmony. Male, 43, Jewish, attorney, attractive, passionate, fun-loving, down-to-earth, open, kind, quietly confident, realistic, seeks similar traits in woman to be "travelin' along singin' our song side by side." Photo optional. 3477/2.

It's Time—Jewish global investor, 33, handsome, slim, caring, intelligent, good humored, sincere with solid values. Seeks slender woman with intellect, character, varied interests, eclectic and classic tastes, who comes about her world - to share richness, love and adventure of life and family. Photo if available. 3528/2.

Dear Older Beauty—This handsome single man, 37, wants to wine, dine and romance a beautiful blond or brunette, age 30+. Photo and phone. 3481/2.

Warm Smile, Bright Eyes—Jewish female, 27, creative, educated, seeks warm, witty, wonderful Jewish male. Note/photo, please. 3381/2.

Lara Seeks Zhigago—Luscious and romantic entertainment attorney with sun-kissed blond hair, beautiful smile and zest for life. Jewish, 33, seeks successful, smart and sensitive professional for storybook romance. 3429/2.

Successful, Attractive—Intelligent woman with a love for life. 37, seeks a loving, successful man with a passion for his life. I enjoy golf, travel, exercise and the theater. I want for a life that is filled with love, laughter and romance. If this sounds familiar, please send a note and picture. 3467/2.

Outragous Opportunity—To meet an extremely attractive Jewish female, 37, who is seeking a tall, professional Jewish male (35-42) who would like to share the great things life has to offer. Note/photo, please. 3518/2.

Transplanted Midwesterner—With all values intact - boyishly handsome, successful WAS executive with home in CT, lovely sailboat, bright spirit and nobody to cuddle. I'd be delighted to meet a happy, smart, nonsmoking woman, 40s-50s, who laughs easily and loves long walks. Send a personal note and I'll call you. 3502/2.

Attorney By Day, Poet By Night—Veteran female marathoner, wannabe yogi, and arts aficionado, seeks single Jewish male, 34-42, over 5'10", romantic, cultured, professionally ambitious. Physically active and willing to share forever one day at a time. RSVP - Note/photo. 3469/2.

SEND

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Here's How:

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Exciting, Elegant, Sensual—Green-eyed blond, with great figure, intelligent, seeks attractive professional man, 50-65, who's fun, likes sports and wants a real relationship. 3534/2.

Desperately Seeking 60ish Tarzan—Blond, beautiful, slender, sexy, chic, smart, successful LI/NYC Jane seeks male counterpart ready to romp in the jungle with me. Photo and note. 3434/2.

Slim, Pretty, Grad Student—28, seeks 50 plus male, nonsmoker. 3350/2.

Handsome, Successful CEO—Divorced professional, 41. You are in your 30s, fun-loving, smart, attractive. Possible long-term relationship. Note/photo. 3416/2.

What's The Catch?—There is none. Successful Jewish businesswoman, 35, 5'6", handsome, well-built, sincere and comes with no baggage. Seeks 25-32-year-old for meaningful relationship. Must be sensual, considerate, and enjoy the finer things in life. Note/photo/phone. 3419/2.

Cats Are Okay—Handsome Jewish male, 34, fit, enjoys beach, travel, sports, music, seeks female for friendship... 3522/2.

Old-Fashioned Lady Of The Nineties—Adventurous, playful, classy, attractive CPA (30s), seeks a challenging, passionate, successful, sophisticated, nonsmoking man to count on for companionship, affection, commitment and share a lifetime partnership of love, marriage and family. Note/photo/phone. 3505/2.

Genuine Nice Guy—Single Jewish male, 38, PhD, 5'8", seeks a genuine nice gal who is attractive, fit and sincere, with a strong intellect. Note/photo. 3435/2.

You Are A Man Who Knows—What he wants: a woman who complements you intellectually, emotionally and physically. She loves new challenges, reads actively and has lifelong friendships. She is 6' tall, blond, blue-eyed and in her 30s. She enjoys working on Wall Street and loves New York City. You are anxious to find this woman...and begin by sending note, photo and phone to: 3403/2.

Young—Al Pacino look-alike, 34, slim, 5'9", romantic Jewish CPA - seeks a sweetheart to stimulate my mind and warm my heart. Photo. 3407/2.

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Handsome, Professional Male Jamaican—Financially secure and available, hopeless romantic, with a passion for travel, skiing and running, healthy, late 40s, honest, intelligent. Searching for that special woman to share life's adventures. She should be 35-45, enjoy physical activity, be honest, sensitive, pretty, intelligent and successful. Note/photo please. 3442 [X]

I Promise Fun!—I am a passionate, sexy, caring and sensitive, 46-year-old, petite, divorced Jewish woman looking for male counterpart to share life's pleasures and a lasting relationship. Trust me! Photo please and note. 3445 [X]

Very Special, Classy And Beautiful—European Brunet, 26, 5'6", thin, Catholic, sexy but yet elegant, intelligent, full of charm, very sweet, well-traveled, cultured with lots of interests, financially secure, hopes to meet an attractive, intelligent, mature and successful man, 28-40, who enjoys nature, movies, restaurants, travel, music. Loving, caring and giving a must. Note/photo/phone. 3474 [X]

Tall, Slender Woman—35, pretty, 5'10", Ivy grad, diverse interests. Would like to meet a tall man who has intelligence, integrity and humor. Photo/phone. 3519 [X]

A Bed Of Roses—Very handsome, romantic and successful trial attorney/pharmacist/musician, in mid 30s, seeks attractive woman with magical chemistry, for new beginning. Photo. 3395 [X]

Marlboro Man—Ex-model with rugged good looks, very personable, 6'4", well built. Tired of the games? If you're personable, athletic, attractive, sexy, 25-40, and enjoy the finer things in life, let's spend some time together. Note, photo and phone. 3432 [X]

Confident, Caring, Romantic—Accomplished man, seeks bright, joyful, sweet, whimsical woman, late 40s or 50s, nonsmoker. Photo please. 3431 [X]

Attractive, Bright, Shapely—Warm, 34, 5'6", professional, athletic Jewish woman, seeks genuine, handsome, successful, cuddly, well-bred man with a heart of gold for everlasting relationship. Photo. 3438 [X]

Blue-Eyed Aristocrat—Very pretty, trim, in her 30s, loves the arts, nature, travel, the Knicks. Seeks a marriage or family-minded man (35-45) with a good sense of humor, fit, bright, confident, giving, monogamous. Photo reciprocate. 3527 [X]

Elegant, Sensual, Well-Educated—Professional woman (leggy, long-haired brunet, 5'9", 49, with classic looks, and down-to-earth spirit) seeks long-term lover, best friend and soul mate who is dignified, successful with sense of humor and who likes to cuddle. 3452 [X]

Zany, Yet Serious—Single white male, 44, teacher, sensitive, honest with great sense of humor, cat lover, well-traveled, enjoys bike riding, golf, NYC. Seeks female nonsmoker, 34-44. Photo appreciated. 3490 [X]

The Wrong Guy—Tequila-drinking, motorcycle-riding, island-hopping, reggae-dancing, crap-shooting, Porsche-driving professional, single white male, 30-something, desires woman (25-40) of beauty, culture and education, seeking corruption. Note/photo/phone. 3424 [X]

I'll Have Sweet Sports With You—Sensitive, passionate, slim, shapely, very pretty, 5'4", smart, professional woman, Loves tennis, dancing, CD 101.9, sushi. Seeks male counterpart, 32-45, for football season and beyond. 3269 [X]

Mediterranean Lifestyle—Best describes me outside of work. Greek-American male, 36, professional, good-looking, physically fit, established, looking for a warm-hearted Christian female who's family-oriented, intellectually curious, in shape and sexy. Photo a must. 3487 [X]

Scandinavian Background—Tall, slim, nice-looking, friendly, laid back 48-year-old, teaching professional. Seeks slender, warm, intelligent, attractive woman. LI preferred. Photo/note. 3497 [X]

Pretty DC Opera Singer—Young 50s, 5'4", slim, shapely, warm, kind and witty, seeks accomplished, successful, insightful, attractive Jewish man, widowed/divorced, 50s-65 (59+ plus), who addresses music and longs for commitment. Photo. 3504 [X]

Inviting, Built—Unusually strong, very good-looking, 6', 224 lbs, trim, divorced Jewish male, 36, amusing father of two. Happy childhood, relaxed, successful, would love more kids, learning, good middos, and growth. Picture. 3509 [X]

Wanted: Divorced Dad—(Love children, just don't want my own.) Attractive, intelligent, romantic, nonsmoking professional, mid-30s woman with sense of humor - enjoys theater, tennis, travel, biking. Looking to share my interests as well as yours. Note/photo/phone. 3414 [X]

Renewed—Chinese male, 5'6", educated, seeks fit lady, 30s. 3480 [X]

Cindy Crawford Look-Alike—Elegant, sensuous, Ivy grad, MA, super successful, honest, warm, seeks quality male counterpart, 36 plus. Photo for reply. 3472 [X]

Warm Smile—Very pretty, fit, sincere, 40ish professional, seeks partner to share love/lifestyle, fireside, lakes. 3492 [X]

Mad About You!—Can you have fun? Be romantic? Serious? Hilarious? I can. 40ish, 27, athletic, successful Jewish (nonpracticing) career woman seeking genuinely handsome, down-to-earth Paul Reiser type for lifelong comedy series with episodes including marriage, family, career, goals, etc. Let's start writing the script. Note/photo/phone. 3444 [X]

Silky Brunette—Naturally Pretty and slim, fun-loving, creative, secure, 38, 5'5", professional, desires a lasting relationship with a warm, sincere man, 5'9" plus, to 47. Photo please. 3486 [X]

Manhattan Revisited—Very attractive, accomplished female seeks good-looking, stable, tall, white professional male (48-58) with strong social, academic and personal strength. Detailed letter. 3484 [X]

Handsome, Successful, Executive—Very well-educated, nonsmoker, no dependents, 5'11", 40, athletic build, full way brown hair and gray eyes, enjoys city and country fun; fine dining, Lincoln Center, theater, and Colorado skiing. Would like to share life's adventures, woman with high standards who values a caring relationship, mutual respect, and romance. Let's be friends and build to a committed, loving relationship. My photo sent promptly to all who respond. 3451 [X]

Beauty, Brains And Brown Eyes—Very attractive, blond executive, sensual, silky, secure, seeks single, 40 plus man for laughter and love. Photo. 3524 [X]

Effulgent Slim Brunette—Seeks cultured, sophisticated man, 60 plus, to share zest for living. 3457 [X]

Warm, Dark-Eyed Brunette—New to NJ from California, seeks 40s male, to share life, love, my first winter. 3460 [X]

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Circle Of Life—Has opening for Jewish male, 42-52, emotionally available, financially secure, athletic, full of love and laughter, for unpretentious, effervescent professional, Manhattanite. Photo and note. 3404 [X]

Classy, Cute And Innocent—Jewish East Side 30s seeks a very successful, marriage-minded man. 3501 [X]

Where Are You Prince Charming?—Please come rescue this pretty, brown-eyed, slim, bright, 29, Jewish female with a great smile and sparkling personality. You are a Jewish male, 28 and older who wants to live happily ever after. Sounds simple, right? Please drop me a note. Photo please. 3464 [X]

Creative, Funny, Perceptive Guy—43, a '90s success with '60s sensibilities. Seeks creative, intelligent woman to share the trip. I'm attractive, considerate, enjoy talk, travel, nature. You're 33-43, pretty, confident, articulate, unpretentious and unconventional with a sense of humor. Neither of us may be perfect, but we're working on it. Note/photo. 3500 [X]

Sincere Professional—Handsome, 39, white male who enjoys travel, cycling, outdoors, dining, cooking, skiing. I'm a sensitive, interesting and sometimes adventurous man seeking a pretty, petite, sincere, professional woman looking for a relationship. NJ NY area. Note, photo and telephone number. 3462 [X]

Are You A Full-Figured Woman?—Age 21-39? Live in the boroughs or the city? Cute, warm, Queens man, 30s, would love to hear from you. Thank you. 3506 [X]

Coastal CT, Divorced Jewish Female—Very pretty, slender brunette, 40, well-educated, one child, seeks warm, charming, mature, financially secure Jewish gentleman who is ready to settle down. 3422 [X]

Handsome Jewish Mid-30s, 5'9", warm, fun, cultured - seeks very professional female, 25-31. Photo/3483 [X]

Long Legged, Svelte—Green-eyed blond, comfortable on stage and screen, cares about people and the arts, seeks professional man, 40s-50s, with similar interests and concerns. 3488 [X]

Good-Looking Jewish Male—33, enjoys working out, movies and tennis. Seeks attractive woman (25-35) for fun, friendship and romance. Note/photo. 3475 [X]

Mad About You!—Looking for best friend and lover to fall head-over-heels in love with. Marriage-minded, single white male, nonsmoker, 40, 6', 175 lbs, athletic, affectionate, romantic, easygoing, stable, with a definite sense of humor. Cute face, bald head and caring heart. Loves beach, boat, dining, movies, sports, travel, adventure or just relaxing with you. Please, photo a must for reply; will exchange. 3476 [X]

Sparkling Brown Eyes—Shining with intelligence, warmth and wit. Attractive, single Jewish woman, 43, 5'7", professional, athletic, romantic and caring. Seeks single Jewish male, late 30s-early 50s, whose fine character will captivate me. Sports, traveling, music, the arts, family, food and friends will decorate our meaningful relationship. Note a must and photo a plus. 3402 [X]

Sophisticated, Not Jaded—Lady lawyer, 36, 5'11", model thin. Eclectic interests, city, country and beyond, include skiing, horseback riding, travel, ballet and books. Please call or write if you are a worldly, fit, tall, professional man, mid 30s-mid 40s, who is interested and interesting (photo helpful, will exchange). 3479 [X]

I Know You're Out There—So let's meet. I'm a good-looking, athletic, 44, 5'9", successful Jewish businessman. You are beautiful, intelligent and possess a great sense of humor. You enjoy all the normal things in life as well as some off beat adventure. Let's meet to enjoy a great life together. Photo please. 3461 [X]

Attractive Westchester Woman—33, Wall Street writer, seeks a warm, witty, wonderful man who enjoys quiet country weekends, long walks and the good life. Photo/phone please. 3417 [X]

Cute But Not Perfect Gal—Seeks witty, humorous, 30-40 Prince Charming, mensh - for life's adventures. 3423 [X]

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Dark-Haired, Green-Eyed Woman—White, 35, 5'6", fit, exciting, exotic, athletic, educated, professional, open, warm, romantic, fun-loving, lovable. Desires: handsome, educated, fit gentleman, 30-40's, successful, humorous, easygoing, generous. Awaiting your letter/photo desired. 3533 ☐

Pretty Professional Woman—(48), loves all animals, some sports, cooking, art, theater and lazing around with a man with a gentle old soul. Note/photo. 3450 ☐

Tall, Adventurous Beauty—37, with sparkle, insight, caring, and grace seeks introduction to irresistible man (30-50), of looks, wit and intelligence with free spirit, strong hands and kind soul. Note/photo for reply. 3503 ☐

Traditional But Unconventional—High spirited, warm-hearted, street smart, corporate attorney, fun and funny, Jewish, 39, 5'8", dramatic looks wants to make home with Mensch, have babies. 3468 ☐

Seeks Tall Woman—Sincere, successful professional male, 45, tall, attractive, varied interests, desires female well over 6' ...warm, caring, for relationship. 3412 ☐

Tall, Attractive, Self-Aware—Nice Jewish attorney who desires marriage and family love, seeks truly attractive, confident, professional, single Jewish female, 29-35. 3520 ☐

European-Born Female—41, attractive, kind, unpretentious, PhD psychologist seeks caring relationship with wise, sane, professional man. 3529 ☐

Vivacious, Fun-Loving, Attractive—Jewish, North Shore, single mom and teacher, 32, seeks professional, and all around wonderful man, to share romantic and family time together. 3532 ☐

Pretty, Sensuous Jazz Lady—With "Miles" of style, Seeking male, 40s, to share the "Trane". Race and religion not a factor. Must have a heart with soul and a soul with heart. 3415 ☐

Super Pretty Woman—World traveler, opera and theater buff, looking for male counterpart, 30-59. Nonsmoker. Photo and phone number. 3441 ☐

A Hunch, You Too?—Kind, handsome, intimate, NYC, creative mensh. Great references, 5'10". Accomplished, affluent. Seeks busy, fashionable, professional, woman, to 42, to enjoy, family, life, friendship. In confidence, photo/phone/letter a must. 3494 ☐

Budding Gourmet—34, pretty, petite, athletic, adventurous, seeks main ingredient - 30-42, to find culinary delights playing "tourist" in NYC. Wit, intelligence, success important. Skier a plus. Photo, note and phone. 3443 ☐

Nonsurber Guy—University dean, 47, 5'9", 165 lbs, nonsmoking, understated, superb sense of humor, loves cars, his Adirondack lake home - woman wanted to share life, Westchester, CT or Rockland, under 42. Recent photo required. 3510 ☐

Holding Out For A Hero—Beautiful, sharp, Jewish professional, 36, 5'7", MBA, seeks man of steel with heart of gold for lifelong action/adventure. Please be book-smart, streetwise, successful and sincere, 32-48. Leaping tall buildings not required. Note/photo/phone. 3448 ☐

The Man I Want To Meet—Has climbed the corporate ladder, has given much of himself to accomplish a goal and now realizes that there's a lot more of life to live. You're probably between 40-50, high energy and fit, and pride yourself on your honesty and integrity. Yet with all your success, you still seek an attractive, playful, passionate woman as a best friend who believes in basic values and goals. Note/photo/phone. 3463 ☐

Good-Looking, Exciting, Witty—Jewish entrepreneur, 45, loves music, dancing, nature, sunset, the arts, travel, and believes he can see a woman's soul through her eyes. Seeks bright, warm, sensuous, exuberant Jewish woman with sense of humor, who's capable of nurturing and being nurtured. Note/photo. 3458 ☐

Very Fine, Attractive—Warm and witty Italian-born widow seeks that special 62+ plus, marriage-minded gentleman to share interest for the arts, Lincoln Center, Broadway, quiet evenings and would like to relax anytime of the year in Tuscany's much better environment than that described in "Summer Lease". 3513 ☐

Bright, Handsome, Sensitive—Shy, kind, gentle, thoughtful, 35, Jewish professional, seeking Jewishly committed soul for friendship, romance and marriage. Photo/phone appreciated. 3413 ☐

Attentive, Energetic, Affectionate MD—Mid 40s, seeks young, nurturing, successful woman for a life of love, little ones and lattes. Photo/phone/letter. 3459 ☐

Passionate Woman—Fit, attractive, independent, off-beat with active life style, 42, into horses, restaurants, travel, seeks intimacy and adventure with secure, energized, sexy man, 40s, great sense of humor, ready to let go and fall in true love. Photo appreciated. 3493 ☐

Open-Minded—Single white male, 30, 5'6", cute, blue-eyed blond. Seeking a simple, young, petite female, interested in Greenwich Village, movies, new age movement. 3489 ☐

Lady Like, Pretty—38, kind, educated, white, professional, athletic. Enjoys the arts as well as cooking, fireplaces, videos. Seeks attractive, youthful gentleman (30s-40s), who is intelligent, stable, accomplished (or in process of becoming) with similar attributes. Note/photo. Photo a plus. 3523 ☐

Dynamic, Strawberry Blond—31, attractive, petite, successful investment banker, charismatic personality, adventurous spirit with traditional values, engaging conversationalist, affectionate companion with sincere integrity. Enthusiastic athlete: golf, tennis, skiing, hiking and sailing. Diverse interests: gourmet cooking, fine dining, theater and film, sporting events and fund-raising efforts. Seek unpretentious, confident gentleman with similar qualities and interests. Note welcomed/photo appreciated. 3439 ☐

Accomplished Quality Jewish Male—Sensitive, spirited, witty, personable, 48, seeks slim Jewish woman for the joys of starting a family. 3515 ☐

Are You Commitment-Phobic?—If not, keep reading. Classy, curly, Jewish professional, 5'5", brunette, female, 33, fit, irresistible, adventurous, sexy. Seeking 30-something nonsmoker, handsome, Jewish, male, who is successful, fit and ready for this woman to knock his socks off. Wants love, marriage, children. Note/phone/recent photo. 3485 ☐

LI Attorney—Jewish male from North West Nassau, 32, 6'2", slim, athletic build with dark hair. I am serious, handsome and secure with a good sense of humor. I enjoy skiing, music, movies, reading and outdoors. I seek an attractive, thin Jewish woman, 26-35, over 5'2" (tall a plus) who is warm, caring and interesting. Note, photo (will exchange). 3465 ☐

Interacial Relationship Sought—Hard-working, educated, financially secure black male, 26, seeks fit, open-minded female, 25-32, for warm, stimulating conversation and quality times in the coming months. Note/photo. 3478 ☐

Attractive Female Professional—Who respects herself as well as action, wishes to share some of her many talents with an engaging male, 50+, who possesses both humor and sound judgment. Letter/photo. 3374 ☐

Retired Southern Executive—60, Upper East Side, well-educated, full head of dark hair, good-looking and well-dressed. Let's have lunch at your favorite restaurant in Manhattan to meet. Looking for young lady, 20-40, with vitality. If you have never had an older boyfriend you might be missing something. Photo/letter. 3473 ☐

Where Are You?—Tall, thin, striking, Jewish, 31-year-old head-turner, bright smile, big heart, Ivy education, love of rock 'n' roll - seeks attractive, muscular, playful, independent, 30-40-year-old, tall, atypical Jewish man. Note/photo/phone. 3426 ☐

Joan Collins-Look-Alike—But younger and more natural. Can handpick a race, sail a yacht, dance the tango and inspire a man. My new beau should be healthy, financially secure and wise. Also tall, slim and 30-75. 3511 ☐

Truly A Great Guy—Handsome, successful, blue-eyed, 41, noncustodial dad, great sense of humor, caring, sensitive, looking for one-to-one relationship with a down-to-earth woman, slim, attractive, between cute and beautiful, for friendship, fun and cuddling. Note/photo. 3470 ☐

Loving, Lively, Beautiful Woman—Spiritual, intelligent, stylish, suburban-haired, 5'4", 110 lbs. Business editor, passionate watercolor painter. Enjoy walking, the countryside, classical music. Seek warmhearted, gentle man, 40-50, who appreciates the visual arts. 3446 ☐

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Alluring, Arresting, Attractive Lady—Looking for amusing, articulate, affectionate gentleman. If you love tennis, dining, laughing, music, and are 50 something, write note, send photo and we'll see. 3466 [S]

Discover The Unusual—Intelligent, exotic and beautiful European femme with black hair/fair skin, 30, 5'2", independent, easygoing, spirited, multi-faceted, great listener. Loves traveling, nature, cooking, wine, psyche, new age. Seeks handsome dark-haired professional man with brilliant mind, passion for life, is optimistic, communicative, romantic, and financially secure, to love, marry and have kids with. Photo please. 3531 [S] [P]

Bright And Busy Entrepreneur—Youthful 35, Jewish, boyishly cute, seeks a special lady friend for work hard/play harder and lasting relationship. Prefers petite brunette. Interests: many. Semi film buff, love ski slope, fine dining, deep discussion. 3453 [S] [P]

Heart And Soul—Attractive professional, blond, seeks her soul mate. He is 40-49, tall, attractive, kind, intelligent and honest. Note/photo/phone. 3526 [S]

Very Attractive, Down-To-Earth—Mid 40s, Jewish blond with class, sincere, exciting, fun and affectionate, seeks wonderful, caring, generous, Jewish professional man to share my life with. Photo. 3455 [S] [P]

Gay White Man—41, 6'3", MBA, active in the West Village community. Enjoy Off-Off-Broadway, film, beach, gardening, talking, relating, loving. Seek lover, someone self-aware, reflective, who wants serious, intimate relationship. Note/photo/phone. 3498 [S]

Dear Santa—This 46 year, self-employed little lady who's been good, wants presents and misdeeds under the Xmas tree. Asks nonsmoking, 45-55, white, jolly, fit boy, x-country skier, sailor and traveler with big heart and bag of goodies to hurry and write. Note/photo. 3491 [S] [P]

Traditional Oneoclast—Masquerades, as nice-looking, 43-year-old, slim MD, 5'10", musical, creative, ever curious. Seeks warm, smart, tiny-waisted, very slender beauty, under 5'6", under 40, for love everlasting. Letter, photo, please. 3552 [S]

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NEW YORK MAGAZINE COMPETITION

Yup yup yup she can imitate Mortimer Snerd and make you laugh. Even in the greenroom, the sten rate of Paglia's words keeps me edgy. She's about to go onstage, with the nun-glare anger, the smarts forced-to the cheap seats. An intellect gone slumming. . . .

Above, life sentences, or My Journalist, My Center of the Universe. Competitors are invited to invent a brief extract from a cult-of-personality Profile of a Famous Person.

Results of Competition 804, in which you were asked to describe a product based on the translation of a foreign phrase.

Report: Zut alors. More of Latin and French than of, say, Icelandic. Never mind. Inter joke et jape nascitur. QED and por ejemplo—CARPE DIEM: Fish of the Day. SIC GENERIS: King-Size Ham. FIAT LUX: Custom Carwash. HIC JACET: Ralph Lauren's Weekend Blazer. TOTO CAELO: Pet Cemetery. NUMERUS CLAUSUS: Mall Santas. TOUT DE SUITE: Play the Sax in One Week. POST HOC: Mail-Order Hams. DEUX EX MACHINA: Dial-a-Prayer. GOTTERDÄMMERUNG: Call Waiting. SIC SEMPER TYRANNIS: Jurassic Park's Leading Drugstore. IN PARTIBUS: Greyhound Rentals. These are mere tastings, morsels of first-rate but duplicated entries. For which many thanks. Welcome to Esperanto Home Shopping. And see that you do.

First Prizes of two-year subscriptions to "New York" to:

I'Y SUIJS, I'Y RESTE—Geneva's Finest Convalescent Home.
Elisa Falciglia, Reston, Va.
BEAU GESTE—Inflatable Male Dolls.
Barbara Duffy, Lakeland, Fla.
ET TU BRUTE—After-Stabbing Lotion.
Molly Graizaro, Spring Valley, N.Y.
sp. ment.: Reuben Zimlover, Flushing, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

ECCE HOMO—Gay Dating Service.
G. G. Granroth, Athens, Ga.
FAIRE LA MOUE—Dairy Bar.
Marlene Anderka, Cambridge, Mass.
LOUIS SEIZE—Furniture Repossessions.
Paula Doherty, Fall River, Mass.

And Honorable Mention to:

JEAN DE FLORETTE—Paisley Dungarees.
Lisa Brickey, McConnellsville, N.Y.
SIT TIBI TERRE LEVIS—Burial Jeans.
Grant Felmet, Wintersville, Ohio
EX LIBRIS—Previously Owned Wedding Albums.
Michael Blanco, Tuckahoe, N.Y.

LAISSEZ FAIRE—TV Dinners.
C. Olds, Freeport, Me.
CRÊPE DE CHINE—Egg Roll.
M. V. Lubart, N.Y.C.
ÉPATER LES BOURGEOIS—Mid-Grade Chopped Liver.
Liza Altman, N.Y.C.
OHIO GOZAIMAS—Safety Matches.
John Blumenthal, Rye, N.Y.
AMICUS CURIAE—U.S.-Made Knickknacks.
Louis B. Raffel, Northbrook, Ill.
MERCEDES-BENZ—Please Use This Exercise Video. Thank You.
Sonny Nickolaus, Mount Vernon, N.Y.
RIGOR MORTIS—Quick-Setting Cement.
Ellen Burr, Truro, Mass.
BON MOT—Homemade Applesauce.
Thomas Moloney, West Milford, N.J.
FÜR ELISE—Rent-a-Pot.
Carol Skolnick, N.Y.C.
N'IMPORTE—Made in America.
Rita Smith, Colquitt, Ga.
ENTRE NOUS—Restaurant Daily Specials.
Craig Wolfson, Harrisburg, Pa.
LAISSEZ FAIRE—Carnivals for Leper Colonies.
Kenneth Levine, East Lansing, Mich.
OUOD ERAT DEMONSTRANDUM—Campus Event in Sixties.
Rev. Hugh McManus, Scarsdale, N.Y.
POTAGE—Rest Home Soup Kitchen.
Judy Gammon, Englewood, Fla.
MIRABILE DICTU—Nixon's Little Liver Pills.
Catherine McGee Ford, Albany, N.Y.
PUR TROPPO—Hair Ball Medication.
Penny Westmoreland, Centerville, Va.
UN BEL DI—Cosmetics Endorsed by HRH the Princess of Wales.
J. Bickart, N.Y.C.

NOLI ME TANGERE—Machine-Harvested Citrus.
William A. Hinckley, Washington, D.C.
LA DOLCE VITA—Job-Winning Résumés.
Patsy Couper, Clinton, N.Y.
PAIN DE CREVETTES—Snug-Fitting Neckties.
Edward M. Sluda, Queens Village, N.Y.
TANT PIS, TANT MIEUX—Kitty Litter.
Kendall Pettygrove, Arlington, Va.

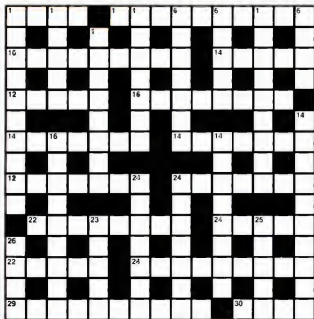
LA BELLE ÉPOQUE—Beauty Marks.
Susan Schwartz, Scarsdale, N.Y.
sp. ment.: Ruth Gold, Flemington, N.J.
BASE CANARD—Duck Decoy Lamps.
Kim Brigham, Lincoln, Mass.
MAGNIFICAT—Feline Pedigree Research.
Lauren Foley, Cranston, R.I.
PLUS TOT—Clothing for the Husky Child.
CeCe Trachy, Westfield, Mass.
À BIENTOT—Good-bye to Athlete's Foot.
Ron Schwartz, Sherman Oaks, Calif.
PAS POSSIBLE—Paternity Tests.
Abigail Dobbs, Stone Mountain, Ga.
WAGON-LIT—Western Novels.
L. Foley, Cranston, R.I.
ARS GRATIA ARTIS—Rump Steak, Double Cheese.
Jim Czajka, N.Y.C.
LES ARISTOCRATES À LA LANTERNE—Chandeliers of Distinction.
Leo Taubes, Teaneck, N.J.
VOLTE-FACE—Electrolysis.
Chris Doyle, Burke, Va.
CROQUE MONSIEUR—Alligator Wrestler.
Jill Shea, Cromwell, Conn.
RIGOLETTO—Rent-a-Truck.
Maggie Curry, Marietta, Ga.
MAI TAI—Monogrammed Neckwear.
Joel Sitrin, Alexandria, Va.
SALLE À MANGER—One-Star Hostelry.
Rudy Hornish, Pacific Palisades, Calif.
LETTRES DE CACHET—Sophisticated Type Fonts.
L. Soth, Northfield, Minn.
LIBERTÉ, ÉGALITÉ, FRATERNITÉ—New From Ben et Jerry.
Pamela Davis, Brooklyn
MAXIMILIAN SCHELL—Giant Sea Turtles.
Ken McCann, Somerset, N.J.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE. PLEASE, ONE ENTRY ONLY should be sent to Competition Number 807, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 11. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 12 issue. Out-of-town postmarks are given three days' grace.

'Sunday Times' of London Crossword

ACROSS

- 1 The boot provides useful
- 2 Storage. (4)
- 3 Female centaurs? (10)
- 10 Set free, avert trouble in the future. (4, 5)
- 11 A girl is first as a result. (5)
- 12 This woman finds losing money quite usual. (5)
- 13 Left behind the public sphere all right! (8)
- 15 Credit can be arranged by a clerk. (7)
- 17 Managed retrospectively to assess and present an account. (7)
- 19 Not going into action as implied. (7)
- 21 A bone head everyone backed. (7)
- 22 Abstracted, which is characteristic of the underworld. (8)
- 24 Competent and honoured companion, but a little beast! (5)
- 27 The one right of the people. (5)
- 28 Workers getting exceptionally poor rates. (9)
- 29 After a drink the head exhibits a certain gall. (10)
- 30 The French boat appears in Africa. (4)



DOWN

- 1 Back rent was negotiated—ways could be found. (10)
- 2 Numbers require a hearing device, that's plain. (5)
- 4 Striking approach brings pay-off! (7)
- 5 11 has an inner compulsion to become a medical practitioner. (7)
- 6 Where a watch can be kept on a joint. (5)
- 7 Until the autumn, doctors will be of the utmost importance. (4, 2, 3)
- 8 Bearing with a top journalist's demand. (4)
- 9 An individual can't change a lot, so one maintains. (8)
- 14 Spoonerisms devised by teams all over the place around the London area. (10)
- 16 Being good, should be well-pleased about being. (9)
- 18 Model at a fair's offering biscuits. (8)
- 20 Hector, the old serving man. (7)
- 21 Persons turning out ceramics and fiddles. (7)
- 23 In the winter season days are short. (5)
- 25 English left back, figuratively speaking. (5)
- 26 The skinhead made to take a bath is put out! (4)

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'College Anagrams': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

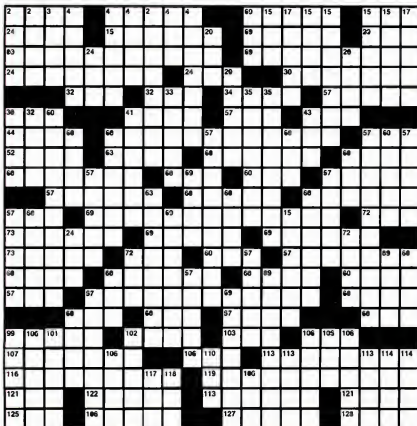
- 1 Crosby's cohort
- 5 Records, in a way
- 10 "East of Eden" twin
- 15 D's alternative
- 18 Second Grimm word
- 19 Visigoth invader
- 21 Senator Alfonso D'—
- 22 N.Y. clock setting
- 23 GO GATHER ICE
- 25 THROAT MID
- 27 Sailing vessel
- 28 Pub receptacle
- 30 Total failure
- 31 Parking field
- 32 "It — be not afraid"; Matthew 14
- 34 Baseball credits: abbr.
- 37 "— Pretty" ("West Side Story" tune)
- 38 Suppositions
- 41 Galatea's love
- 42 Treasury Dept. agcy.
- 43 Off's opposites
- 44 Uses Howe's machine
- 46 A HUNGRY G.I. MOB
- 49 Bigwig
- 52 Location of 46-Across
- 53 Composer
- 54 Khachaturian
- 55 Not gruff
- 56 Singer Cantrell
- 58 Biblical allegory
- 59 Calendar pg.
- 60 — de plum
- 61 Tears assunder
- 62 In — of luxury
- 64 Go on all fours
- 66 Sunglasses, informally
- 67 Extinguished ember
- 69 WHALES RAN RACE
- 72 Somerset river
- 73 Jetisoned
- 75 Part of Awol.
- 76 Post Office worker
- 78 On the left side, at sea
- 79 Mario or I.M.
- 80 S. Am. land
- 82 Suburb of Lisbon
- 85 Notorious fiddler
- 86 "— your tongue?"
- 88 An Adams
- 90 Get one's goat
- 91 Assayer's specimen
- 92 RENT WET HORNS
- 94 Word with shoppe

- 95 Kareem, originally
- 96 Summer, in Saumur
- 97 Business abbrs.
- 98 Blacktop
- 99 Keats poem
- 102 Org.
- 103 Rocky elevation
- 104 Rattlesnake's kin
- 107 Piloted the plane
- 109 Black Hawk's tribe
- 111 Tombstone
- 112 Inscriptions
- 116 NO RED MEAT
- 119 POUNCE ON RIO
- 121 Partner of caboodle

- 122 Bruce who played Watson
- 123 France under Napoleon
- 124 Test-drive car
- 125 Sellers' come-ons
- 126 Cook-out favorite
- 127 No longer hungry
- 128 Lined up
- DOWN
- 1 Embraces
- 2 Mideast carrel
- 3 Winnie-the-bear
- 4 Sign up
- 5 Adulterate
- 6 Wings, to Caesar

- 7 Gary's "Fountainhead" co-star
- 8 Before, in poetry
- 9 Somewhat ill
- 10 Scoundrel
- 11 M.D.'s gp.
- 12 Greases
- 13 Endered for Nan or Ann
- 14 Laying a Broadway egg
- 15 It can be wild
- 16 Fiber for rope
- 17 Lucy's landlady
- 20 Fidel's sickle
- 24 Icky stuff
- 26 Boors

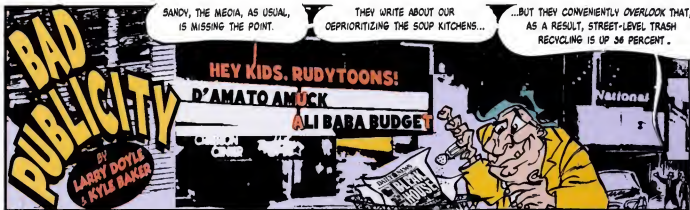
- 29 Sooty dirt
- 33 Sophocles's initial
- 35 Yul
- 36 Certain related atoms
- 38 "The Bronx — and the City's down"
- 39 Greek cheese
- 40 ROME'S WRATH
- 41 Overdue debt
- 43 Half a pair
- 45 Iran's ex
- 46 Sentimental song
- 47 Cause emotional distress
- 48 Einstein's birthplace
- 49 LEVANT BIRD
- 50 Back-of-the-book listing
- 51 Outdated
- 55 Tony-winner Salonga
- 57 Harried
- 59 CAUL
- 61 Scarlett's third
- 63 Artists' paint boards
- 65 Victorian pletcher
- 66 Projectionist's target
- 67 Fictional bell town
- 68 Apt.-house manager
- 70 Statutes
- 71 Polite refusals
- 74 Money player
- 77 Old World prefix
- 79 Equal footing
- 81 "I — kick from champagne"
- 83 Pierce in "M*A*S*H"
- 84 Villain's expression
- 86 Heifer
- 87 Olympics star Jesse
- 89 Dilapidated
- 92 Tides up
- 93 Popular TV fare
- 95 Worse than a fiber
- 99 Set
- 100 Steer clear of
- 101 Catchers' needs
- 102 Maxim
- 104 Ventilated
- 105 Alphabet sequence
- 106 Zoo attraction
- 108 Make emerald
- 110 Tennis coup
- 112 Goriot's title
- 113 Quay
- 114 — sapiens
- 115 Winter blanket
- 117 Drop — line
- 118 BPOE member
- 120 — Locka, Florida



LATE HIT

Boffo Budget Cuts

Publicist-for-life Sandy Flacco tours the meaner, leaner streets with mayor-for-life Rudy Giuliani.



THAT, IN TURN, WILL ALLOW US TO REDUCE SANITATION SERVICES ANOTHER 10 PERCENT...

...THUS CREATING NEW PRIVATE-SECTOR JOBS IN THE EXTERMINATION, HEALTH CARE, AND BREATHING-APPARATUS INDUSTRIES.



YES, THERE WAS UNAVOIDABLE POLICE DEPARTMENT RESTRUCTURING...

...BUT BY DEPUTIZING VOLUNTEER ATM COORINEN, WE'VE BOOSTED PERCEIVED POLICE VISIBILITY WHILE INCREASING QUALITY OF LIFE AT NO ADDITIONAL COST.



THEY SEE THE 6.6 7 PERCENT CUT TO SCHOOLS...

...BUT THEY CAN'T SEE HOW THE NEW WORKFARE-STUDY PROGRAM HAS REDUCED CLASS-SIZE INCREASES BY 7 PERCENT, WHILE ALLOWING US TO TARGET FUTURE WELFARE RECIPIENTS AND HAVE THEM SKIP THE CLASSROOM STAGE ENTIRELY.



YES, WE LAID OFF ALL THE GUARDS AT RIKERS...

...BUT THE PLACE IS RUNNING AS WELL AS IT EVER DID. IN FACT, IT'S TURNING A PROFIT!



THE TRAINS AND BUSES ARE FINALLY RUNNING ON TIME NOW THAT WE'RE LETTING THE PASSENGERS DRIVE...

...AND BELIEVE ME, CENTRAL PARK WAS A BIGGER HEADACHE THAN IT WAS WORTH.





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